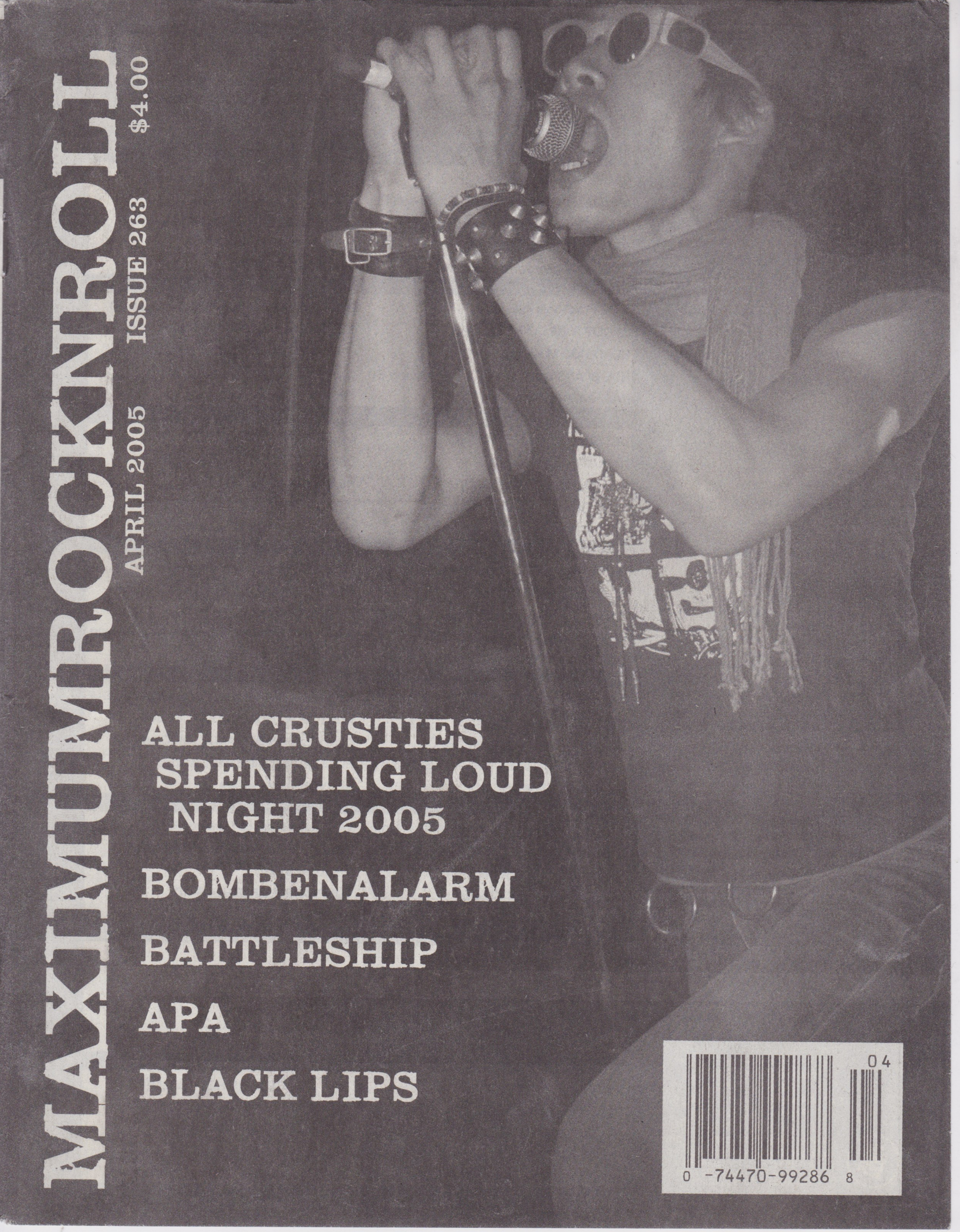


MAXIMUMROCKNROLL

APRIL 2005
ISSUE 263
$4.00

ALL CRUSTIES SPENDING LOUD NIGHT 2005

BOMBENALARM

BATTLESHIP

APA

BLACK LIPS

MAXIMUMROCKNROLL

SUBSCRIPTIONS: (postpaid prices)
•US Rate: $4 each. 6 issue sub for $22. 12 issue sub for $36. In California, send $4.34 for single copies, $23.87 for 6 months, or $39.06 for 12 months (tax).
•Canada & Mexico: $5 each (air) or $4 (surface, to Canada only). 6 issue sub for $30 (air). 12 issue sub for $55 (air).
•Everywhere else: $10 each (air) or $6 (surface). 12 issue sub for $110 (air) or $57 (surface).
Let us know which issue to start with!

BACK ISSUES AVAILABLE:
#148, 150-151, 153-154, 156 pts. 1 & 2, 159-163, 166, 170-172, 174-175, 179-181, 184-210, 214-227, 229-262 are as stated above in subscription info.
See page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.

AD COPY IN (with payment)**:**
by the 15th of the month.
Issue out: by 2nd week of following month.

★★ AD RATES & SIZES!! ★★
1/6 page: (2.5" x 5") $30
1/3 page long: (2.5" x 10") $85
1/3 page square: (5" x 5") $100
1/2 page: (7.5" x 5") $150
Full page (7.5" x 10") $400

AD CRITERIA:
We will not accept major label or related ads, or ads for comps that include major label bands. We reserve the right to refuse ads for any reason at any time. Please send ad as an EPS (with type outlined), JPEG or TIFF (300 dpi), or PDF (with fonts embedded)—or send on paper—at the correct size. Payment by mail.

CLASSIFIEDS: $2 for a maximum of 40 words. No racist, sexist or fascist material. Send typed if possible.

COVER: LAUKAUS Photo by Jesse Conway. Design by Michelle Barnhardt.

SELL MRR AT GIGS: Within the US, they're $2.00 each ppd, cash up front. Contact us for non-US orders. Must order 5 or more of the same issue.

NEWSSTAND circulation through Big Top Newsstand Services, a division of the IPA. For more information call (415) 643-0161 or fax (415) 643-2983 or E-mail: Info@BigTopPubs.com.
Also available from: AK Press, No Idea, Ebullition, Sound Idea, Revolver, Get Hip, Subterranean, Last Gasp, Ubiquity, Desert Moon, and Marginal.
See page 5 for foreign distribution info.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:
MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
www.maximumrocknroll.com
mrr@maximumrocknroll.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 (or so) lists of stuff we've reviewed this month.

TIM BROOKS

CROPKNOX-Do What?-EP
ANNALISE/ THREE MINUTE MOVIE-split EP
JUSTICE--LP / BASEBALL FURIES-LP
REATARDS-Monster Child-EP
TIME FLYS-Energy/PC Action-45
SHOOT IT UP-EP / BAGS-Survive-45
WEBELOS-Fuga de Cerebros-EP
ELEKTRODUENDES-Salgo a la Calle-LP
FOUR LETTER WORD-CD
OI POLLOI-Pigs For Slaughter-CD

MITCH CARDWELL

TIME FLYS-both 45s
SHOOT IT UP-Train Tracks-EP
REATARDS-Monster Child-EP
HUE BLANC'S JOYLESS ONES-Notoriety-EP
BASEBALL FURIES-Let It Be-LP
DEMON'S CLAWS-Blood On My Fangs-CD
JEFFREY NOVAK ONE MAN BAND-Down-EP
REV. SAVAGE & HIS HOLY ROLLERS-45
WEBELOS-Fuga de Cerebros-EP
THE INNOCENTS-1000 Years-EP

ROB COONS

DETONATORS-Sonic Manifesto-EP
NASUM-Industrislaven-LP
NIGHTMARE-Scatterraw-CD
BAGS-Survive/Babylonian Gorgon-45
YO-SHI-Death of the Sun-CD
MIND ERASER-Cave-LP
OI POLLOI-Pigs for Slaughter-CD
REATARDS-Monster Child-EP
PEELANDER-Z-live
FUCKED UP / STRUNG UP-live

PAUL CURRAN

ANNALISE/ THREE MINUTE MOVIE-split EP
BEST PALS/SMIRK-split EP
SAINTE CATHARINES/WHISKEY SUNDAY-EP
FURY OF A THOUSAND ZEUSES-EP
ONE REASON/DEFIANCE, OHIO-split EP
WEBELOS-Fuga de Cerebros-EP
ELEKTRODUENDES-Salgo a la Calle-LP
TIME FLYS-both 45s
BENT OUTTA SHAPE/DRUNKEN BOAT-split EP
SWELL MAPS-5x7"-EP box set

JONATHAN FLOYD

ANNALISE/ THREE MINUTE MOVIE-split EP
BEST PALS/SMIRK-split EP
ENEMY YOU-Stories Never Told-CD
SAINTE CATHARINES/WHISKEY SUNDAY-EP
FOUR LETTER WORD-CD
WESTERN ADDICTION/NEW MEX DISASTER SQUAD-LP
FURY OF A THOUSAND ZEUSES-EP
ONE REASON/DEFIANCE, OHIO-split EP
FUZIGISH-Exploited and Distorted
ALL YOU CAN EAT-live

JEFF HEERMANN

JEFFREY NOVAK ONE MAN BAND-Down-EP
VAGRANT VINNY & THE INSTIGATORS-EP
SWELL MAPS-5x7"-EP box set
REATARDS-Monster Child-EP
BAGS-Survive/Babylonian Gorgon-45
WEBELOS-Fuga de Cerebros-EP
TIME FLYS-The Wet Ones/Christine-45
V/A-Killed By Que?
TURPENTINE BROTHERS-CD
BASSHOLES-CD

KENNY KAOS

Out smokin' cloves...

CAROLYN KEDDY

BEST PALS/SMIRK-split EP
BASEBALL FURIES-LP / SWELL MAPS-5xEP
REATARDS-EP / THE SLURSI-CD / BAGS-45
HUE BLANC'S JOYLESS ONES-Notoriety-EP
JEFFREY NOVAK ONE MAN BAND-Down-EP
REV. SAVAGE & HIS HOLY ROLLERS-45
SHOOT IT UP-EP / LIMP WRIST-CD
DETONATIONS-45 / INSAINTS-CD
Heart Is Deceitful Above All Things-film
Notre Musique-film

MAXIMUMROCKNROLL

TOP 10

Please send us records (2 copies of vinyl, if possible– one for MRR and one for reviewer), or CD-only releases. See reviews section for where to send tapes & CD-Rs.

RAY LUJAN

INSAINTS-Sins of Saints-CD
DED BUGS-CD
LAGWAGON-Live In a Dive-CD
ANNALISE/ THREE MINUTE MOVIE-split EP
THE INNOCENTS-1000 Years-EP
ALL ABOUT ADAM-Ten Ton World-CDEP
BOB BURNS & THE BREAKUPS-EP
DELOREANS-EP
SWELL MAPS-5x7"-EP box set
TH' LOSIN STREAKS-live

ALLAN MCNAUGHTON

ANNALISE/ THREE MINUTE MOVIE-split EP
BEST PALS/SMIRK-split EP
CROPKNOX-Do What?-EP
ELEKTRODUENDES-Salgo a la Calle-LP
DAISY CHAIN-LP / WEBELOS-EP
GAY FOR JOHNNY DEPP-CD
KOYAANISQATSI-Weiter-LP
ANTIDOTE/SEEIN RED-split EP
V/A-Turn It Down-LP
SWELL MAPS-5x7"-EP box set

GOLNAR NIKPOUR

WEBELOS-Fuga de Cerebros-EP
SHOOT IT UP-Train Tracks-EP
REATARDS-Monster Child-EP
SWELL MAPS-5x7"-EP box set
FUCKED UP - live
LIMP WRIST-Official Discography-CD
V/A-Killed By Que?
BESTHÖVEN-To the Hell with Them All!-EP
NEUROSE URBANA-Infecto Mortal-12"
ELEKTRODUENDES-Salgo a la Calle-LP

DONNA POOLE

WEBELOS-Fuga de Cerebros-EP
REATARDS-Monster Child-EP
SWELL MAPS-5x7"-EP box set
BASEBALL FURIES-Let It Be-LP
WESTERN ADDICTION/NEW MEX DISASTER SQUAD-LP
KOYAANISQATSI-Weiter-LP
ELEKTRODUENDES-Salgo a la Calle-LP
INNOCENTS-1000 Years-EP
PONIES-P Is for Ponies-EP
DETONATIONS-Spy You In a Magazine-45

WILL RISK

SWELL MAPS-5x7"-EP box set
BRUTAL DEATH-EP
SAINTE CATHARINES/WHISKEY SUNDAY-EP
CROPKNOX-Do What?-EP
ANTISEEN-Thee from Parts Unknown-EP
BENT OUTTA SHAPE/DRUNKEN BOAT-split EP
ANNALISE/ THREE MINUTE MOVIE-split EP
BEST PALS/SMIRK-split EP
NASUM-Industrislaven-LP
BASEBALL FURIES-Let It Be-LP

BRUCE ROEHRS

ANTISEEN-Thee from Parts Unknown-EP
CROPKNOX-EP / KERMIT'S FINGER-CD
THE JANITORS-Bloody Boredom-EP
SWELLBELLYS/DISHONOUR SQUAD-split EP
SHOOT IT UP-EP / JUSTICE-Demo & EP-LP
FORWARD TO DEATH-Death Therapy-LP
DISCHARGER-Born Immortal-CD
REASON TO FIGHT/86ED-EP
STROHSÄCKE/WORHÄTS-split EP
TIME FLYS-both 45s / FUCKED UP-live

RYAN WELLS

REATARDS-Monster Child-EP
HUE BLANC'S JOYLESS ONES-Notoriety-EP
BASSHOLES-Broke Chamber Music-CD
DEMON'S CLAWS-Blood On My Fangs-CD
WEBELOS-Fuga de Cerebros-EP
TIME FLYS-both 45s
BAGS-Survive/Babylonian Gorgon-45
VAGRANT VINNY & THE INSTIGATORS-EP
SHOOT IT UP-Train Tracks-EP
BASEBALL FURIES-Let It Be-LP

ZINE TOP TEN

Scam #5
Ration #4
America? #13
Chainbreaker #4
Chicken Soup for the Soulless #5
Flowers from the Grave #2
Razorcake #24
Torn and Frayed #2
Tyrannicide #1
Zerox #10

ZINE SHITWORKERS

Aragorn
Michelle Barnhardt
Julia Booz Ullrey
Amy Browne
Ariel Celeste
Craigums
Jip Daems
Mikel Delgado
Fil Fata
Joe Filipone
Travis Fristoe
Layla Gibbon
Cassie Harwood
Vince Horner
Clara Jeffers
Kenny Kaos
Elliott Lange
Paul Lesneski
Ray Lujan
Hal MacLean
Tobia J. Minckler
Mauz
Paco Mus
Cooper Quintin
Rotten Ron Ready
Stuart Schrader
Mary Southworth
Dionne Stevens
Melissa Toimil
Shane White
Peter Avery
Jerry Booth
Tim Brooks
Paul Campagna
Rob Coons
Paul Curran
Andy Darling
Sean Dougan
Maree Faygo
Jonathan Floyd
Gardner Fusuhara
Harald Hartmann
Jeff Heermann
Chris Hubbard
Ramsey Kanaan
Wil Weber Kneitel
Vinnie La Russa
Michael Lucas
Jesse Luscious
Jeff Mason
Ben Mandeville
Allan McNaughton
Ben Parker
Spencer Rangitsch
Casey Ress
Andy Shoup
Josh Stein
Christy Thornton
Ryan Wells
Erin Yanke

ZINE CONTRIBUTORS

Mykel Board
Kat Case
CrimethInc
Bill Florio
George Impulse
Greg Mantooth
Al Quint
Erika Ransom
Steve Spinali
Mike Taylor
Henry Yu
Ariel Awesome
Jesse Conway
Wes Gee
Lance Hahn
Mark Murrmann
Stachel Unsociable
Mitch Cardwell
Carl Cordova
Arwen Curry
John Geek
Carolyn Keddy
Jessica Mills
Ted Rall
Bruce Roehrs
George Tabb
Felix Von Havoc
Aimee the Belle
Randy Carncross
Will Fitzpatrick
Dan Goetz
Cindi Leper
Bobby Ubangi

DISTRIBUTION COORDINATOR

Martin Sorrondeguy

ZINE COORDINATORS

Golnar Nikpour
Paul Curran

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#148/Sept '95. Soda Jerks, Toe Rag, Thorazine, Sacred Straight, Wizo, Opposition Party, Moody Jackson, Adversives, Opcion Crucial, Rebel, Rebel, Teen Idols, Walking Ruins.

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers.

#151/Dec '95. Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, Stains, Varukers, Pist, Terrible Virtue.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, ADZ, Oxymoron, NOTA, Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes.

#154/Mar '96. Motards, Subincision, Stisism, Donnas, Stallions, Count Backwards.

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids.

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal.

#159/Aug '96. Smugglers, Tone Deaf Pig-Dogs, Too Many Records, Man Afraid, Blind Side, Vox Populi, Fun People, Fat, Drunk & Stupid, BrandNewUnit, Death Wish Kids.

#160/Sept '96. Automatics, Boycot, Toast, Morning Shakes, Mormons, John Q. Public, Sex Offenders, Ballgagger, Business, Apocalypse Babys, Good Riddance.

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts.

#162/Nov '96. Phantom Surfers, Candy Snatchers, the Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemtion 87, Torture Kitty.

#163/Dec '96. Last Sons of Krypton, Prostitutes, Wig Hat, Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, Zeros, Deadcats, Teen Idles.

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew.

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat.

#171/Aug '97. Violent Society, Strychnine, Idiots, Knuckle Heads, Race Traitor, Patrick Grindstaff, Misanthropists.

#172/Sept '97. Withdrawals, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It.

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, Education theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes.

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag.

#180/May '98. Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets.

#181/June '98. Grapefruit, Druggies, DDI, Bonecrusher, Normals, All Bets Off, Stiletto Boys, Summerjack, Cell Block 5.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Ümlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys.

#185/Oct '98. Traitors, Wimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnik Termites.

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs.

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/Feb '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/Mar '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Recs.

#193/June '99. Munster Recs, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets.

#194/July '99. Deathreat, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts.

#195/Aug '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres..

#196/Sept '99. Hopscotch, Catharsis, Orchid, The Pricks, Grissle, Product X, Reaching Forward, Emerge, Third Degree, "Epicenter Zone '90-'99".

#197/Oct '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#198/Nov '99. Hail Mary, Pressure Point, Bump 'N Uglies, The Victims, A//Political, Outlast

#199/Dec '99. Locust, Ratos de Porao, USV, Razlog Za, G-3, Swarm, WHN?, Mt. St. Helens, Black Cat Music, Enemy Soil.

#200/Jan '00. American Steel, Curse, Gee Vaucher, Hers Never Existed, Aaron Cometbus, Active distro, Toxic Narcotic, MRR catalogue #100-200.

#201/Feb '00. Beerzone, Towards An End, Daybreak, "Best Punk Singles of the '90s," the WTO riots in Seattle.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, Gore Gore Girls, the Catheters.

#203/April '00. Spazz, Slang, *Slug & Lettuce* zine, *Suburban Voice* zine, As We Once Were, Red Angel Dragnet, Four Letter Words, Slampt Records, the Wednesdays, the Fuses.

#204/May '00. Cocksparrer, Talk Is Poison, Red Scare, Put Downs, Out Cold, Geraldine, Michael Knight, CBGaV, Pillage People.
#205/June '00. Punks With Kids special. Skudz, 50 Million, Legion, Wilbur Cobb, Coalition.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#207/Aug '00. Harum Scarum, Raw Power, Unseen, Pekinska Patka, Hudson Falcons, Dementia 13, Confine, Allergic to Whores.

#208/Sept '00. Le Shok, the Commies, the Chemo Kids, Day of Mourning, Affront, Diaspora, Whippersnapper, Hopeless/Sub City, Prank, Countdown to Oblivion

#209/Oct '00. Loose Lips, Godstomper, Peace of Mind, FYP, I Farm, Annalise, Cattle Decapitation, Riot/Clone.

#210/Nov '00. J Church, Profane Existence, Pezz, Pre-Teens, Templars, This Machine Kills, Subtonix, OB.

#214/Mar '01. Crispus Attucks, Fetish, Lifes Halt, Mr. Roboto, Dream Dates, Satan McNugget, Havoc, Briefs.

#215/April '01. No Means No, Vitamin X, Injections, Y, Dils, Last In Line, Don Austin, Deranged Records

#216/May '01. Propagandhi, Angelic Upstarts, Discordance Axis, Ruination, Photographer: Chris Boarts, Strap-Ons, Lynnards Innards

#217/June '01. Joey Ramone R.I.P., Tear It Up, Skitsystem, The Pattern, CrimethInc., Esperanza, The Chicago Blackout, Photographer: Ace

#218/July '01. Guyana Punchline, Les Sexareenos, The Devil Is Electric, Red Monkey, White Collar Crime, Forca Macabra, The Ataris, Suicide, The Mob

#219/Aug '01. "Fix It!" cycling article, Crucial Unit, Lost Sounds, Lombardies, Flowers in the Dustbin pt. 1, Casualties, Resinators, *P.U.N.K.*, Slaughter & the Dogs, Anti-Flag, Dontcares, S'Bitch.

#220/Sep '01. Latin American Issue. Aubuso Sonoro, Anti-Todo, Fuerza X, Apatia No, Manganzoids, Demencia, Sick Terror, Tocatta y Bulla, NTN, Argies, Reconcile, Anti-Korpus, Ruido De Odio, Los Pepiniyos, Rebelion Disidente, Brazil Scum , Kim Bae Photo Essay.

#221/Oct '01. Tales from the G8 Summit, Reflections, Soophie Nun Squad, Totalitär, True North, Wontons, Sin Dios, Bottles & Skulls, Scarred For Life, Flowers in the Dustbin pt. 2, Remains of the Day, Ritchie Whites, B'67.

#222/Nov '01. Dios Hastio, Tragedy, Four Letter Word, *Salad Days* author Charles Romalotti, Very Metal, Maurice's Little Bastards, the Rotters, MDC Brazilian tour diary, the Cravats, JR Ewing, Dutch scene report, extended news section, "Globalization Rhetoric & Reality,"

#223/Dec '01. "US Policy in the Middle East," "Revisiting 1948," Manifesto Jukebox, Good Riddance, Pokers, Viimenen Kolonna, Bluebloods, Vitamin X tour diary, Flakes, Pg. 99, the Mob, 7 Days of Samsara.

#224/Jan '02. "Legislation Since Sept. 11," Rendencion 9.11, Metro Youth, Severed Head of State, Piranhas, Paraf, Backstabbers, Inc, An Albatross, Citizen Fish Tour, SPAM Records, the Virus, Action Time.

#225/Feb '02. Lengua Armada, Breaker Breaker, 3 Yrs. Down, Scrotum Grinder, Turun Tauti, Flux Of Pink Indians, Holding On, Pauki, 86'd, See You In Hell, Red Light Sting, Nazis From Mars, Scare Tactic.

#226/Mar '02. Queer punk special issue. Vaseline, Quails, Skinjobs, Italian queer punk report, Vaginal Davis, Feelings on a Grid, Sissies, Scott Free, Dumba, Columns.

#227/Apr '02. Bellrays, Rhinos, Wasted, Kristofer Pasanen, Business, Assert, DS 13 tour report, Life Set Struggle, Iowaska, Zounds.

#229/June '02. Countdown To Putsch, The Awakening, Dave Hill Distribution, Holier Than Thou, Kill Devil Hills, Sound Of Failure, E.T.A., Nubs, Les Baton Rouge, New Disorder Records, Career Suicide, Swellbellys, The Sinyx.

#230/July '02. Bitchin', Redencion 911, Phantom Limbs, Secretions, Holy Molar, Sharp Knife, Mighty John Waynes, A Global Threat, Groovie Ghoulies, Reproach, Annie Anxiety.

#231/Aug '02. Epoxies, Puppy Vs. Dyslexia, Koro, Blocko, Amdi Petersen's Armé, Piss & Vinegar Zine, Schizophrenic Records, Toys That Kill, Give Us Barabbas, Dirt.

#232/Sept '02. "No Future" article, Lost, Fartz, Sell Outs, Razors Edge, Stakeout, Dillinger Four, All or Nothing HC, Fleshies, Bridge Nine Records, Akashic Books, Liberty.

#233/Oct '02. "All Ages" article, Scholastic Deth, Runnamucks, Sinners & Saints, Panic, Gasolheads, Jewws, Futures, Michael Landon's Commandos, Storm the Tower, Against Me!, Balance of Terror, Class Assassins, Spazm 151.

#234/Nov '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235/Dec '02. Anti-war Special Issue. Anti-war guest columns. Anti-war scene reports. Articles: "Reading for Democracy," "War on Iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in Iraq,""Axis of Empire." Long Island DIY Scene, What Happens Next? Brazilian tour part 2, Smalltown, Kylesa, Crash & Burn.

#236/Jan '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, *Artcore*, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#237/Feb '03. Top Ten Records of 2002, "Music as a Weapon: Artists in Wartime," Dirt Bike Annie, Let It Burn, Stockyard Stoics, King Khan & Shrines, 625 Records, Feast Or Famine, Rudimentary Peni, Coachwhips, Self Defense.

#238/Mar '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/Apr '03. Romanian D-beat, Meçonium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola and San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, *Snakepit* zine, Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, *Trust* zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#248/Jan '04. Discharge, Superhelicopter, Jed Whitey, Black Friday '29, Find Him And Kill Him, The Lids, Impratical Cockpit, Face Up To It, History Of Maximum Rocknroll Radio.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#250/Mar '04. Best Records of 2003, Miami FTAA protests, Clorox Girls, FIYA, "La Villita: Chicago Pilsen Scene," Terminus Victor, Restarts, Damage Done, Knights of New Crusade.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl,Vrah.

#252/May '04. Fucked Up, Firestarter, Inepsy, Laukaus, Great Clearing Off, Radio Reelers, Extreme Noise Records, 46 Short, The State, John The Baker, Free Verse, Chrystaei Branchaw photos.

#253/June '04. Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, Portland, Boston, Germany.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. The Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04 Tne Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, The Boss Martians, Reactionary Three, Slovakia, Australia, South Wales, South East Asia, and more!

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, The Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, AI, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, "Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scene report

YOU WANT BACK ISSUES? ...WE'VE GOT YER BACK ISSUES RIGHT HERE.

BUY 3, THE 4TH IS FREE! (INSIDE THE USA)

$3 DOLLARS EACH FROM → MAXIMUMROCKNROLL PO BOX 460760 SAN FRANCISCO, CA 94146-0760

FOREIGN DISTRIBUTION

Dear *MRR* readers...
Below you'll find a list of distros in Europe and elsewhere. We've been doing our best to cover as much territory outside of the U$A as we can, but we still need your help in establishing contacts with like-minded punx who are interested in carrying *MRR*. We're providing this list to you in order to let you know where you can currently get your monthly fix of *MRR*, but we're always looking for more help; so if you do a distro, would be interested in selling *MRR* at shows, or just want to go in with a crew of friends to get a cheaper post rate—get in touch and we'll tell you the details! Please note that several of the distributors below are now offering subscription services. If you're not sure, just ask! Thanks again for all your support.

AUSTRALIA

Endless Blockades
PO Box 3023
South Brisbane BC
Q, 4101, Australia

Filling Teeth Distro
12 Connemara Cs,
Kelso Townsville
QLD 4815 Australia
www.demolishzine.com

Missing Link Records
Basement 405 Bourke Street
Melbourne, Victoria, 3000
Australia
info@missinglink.net.au
www.missinglink.net.au http://www.missinglink.net.au
ph: 61 3 9670 8208
fax: 61 3 9670 7176

Resist Records
243 Australia St
Newtown, NSW
Australia 2042
P: (02) 9557 8771
www.resistrecords.com

CANADA

Hi-Fi Disasters
392-1100 Memorial Avenue
Thunder Bay, Ontario
P7B 4A3 Canada
orders@hifidisasters.com

Jim Reed / Reigning Sound
#2-272 King St. West
Hamilton, ON L8P 1B1, Canada

CZECH REPUBLIC

Filip Fuchs
Grohova 39
602 00 Brno, Czech Republic
orba@seznam.cz

Malarie Records
PO Box 153
756 61 Roznov P/R
Czech Republic
www.malarie.ind.cz

DENMARK

Kick 'n' Punch
PO Box 578
2200 Copenhagen N., Denmark

FINLAND

Combat Rock Shop
Fredrikinkatu 58
00100 Helsinki, Finland
www.combatrockindustry.com
info@combatrockindustry.com

FRANCEP4

Stonehenge Records
B.P. 46
33031 Bordeaux Cedex, France
www.stonehengerecords.com

Sugar & Spice Mailorder
B.P. 9 / 69126 Brindas, France
www.sugarandspice.fr

Librairie La Petroleuse
BP4 86800
St Julien L'Ars
FRANCE
www.la-petroleuse.com

GERMANY

Plastic Bomb GmbH
Heckenstr. 35a
47058 Duisburg
Germany
swen@plastic-bomb.de
Subscriptions available

Thought Crime
c/o Thomas Franke
Boxhagener Str. 22
10245 Berlin, Germany

Green Hell Records
Bradford & Kestennus GbR
Von Steuben Str. 17
48143 Muenster, Germany
www.greenhell.de
ph 49 - (0) 251 - 5302628

X-Mist
Leonhardstr. 18A
72202 Nagold, Germany
www.x-mist-de

Yellow Dog
PO Box 55 02 08
10 372 Berlin, Germany
www.yellowdog.de
Subscriptions available

GREECE

Jinx Records
24 Asklipioy Str. / Athens, Greece
ph / fax +3-210-3645069
info@jinx.gr / www.jinx.gr

ICELAND

Andspyrna
PO Box 35
101 Reykjavik, Iceland

IRELAND

Hope
31 Hazel Road, Donnycarney
Dublin 9, Ireland
niall@thumped.com
Subscriptions available

ITALY

Angry Records
c/o Fulvio Dogliotti
C.P. 280
15100 Alessandria, Italy
angryrec@iol.it
www.angelfire.com/ne/angry

Rockin' Bones
c/o Gualtiero Pagani
Borgo Palmia 3 A
43100 Parma, Italy
tel/fax. (+39). 0521.386355
www.rockinbones.it

MALAYSIA

ASAS / Ahmad
LBKL 64, 4th Mile
Gombak Rd 53000
Kuala Lumpur, Malaysia

NETHERLANDS

Sonic Rendezvous
PO Box 417
1800 AK Alkmaar, Netherlands
T +31 (0)72 5673038
F +31 (0)72 5647237
http://www.sonic.nl

POLAND

Refuse Records
c/o Robert Matusiak, PO Box 7
02-792 Warszawa 78, Poland
refusexresist@go2.pl
www.refuserecords.prv.pl

Trujaca Fala
PO Box 13
81 806 Sopot 6, Poland
www.trujacafala.com

PORTUGAL

Asperü Records
Nuno Sota
PO Box: 229, 2686-997 Sacavem, Portugal
www.asperurecords.tk

RUSSIA

Old Skool Kids Records
PO Box 64, 109147
Moscow, Russia
oldschoolkids@yahoo.com
www.oskids.nm.ru

SINGAPORE

Humble Start
Bernard Low
Blk 451, Tampines St. 42#05-222,
Singapore 520451

Thrash Steady Syndicate Records
c/o Muhammad Fairuz bin Taswadi
BLK 204, Marsiling Dr.,
#07-208, Singapore 730204.
thrashsteadysyndicate@hotmail.com
http://thrashsteadysyndicate.cjb.net

SPAIN

La Idea (Infoshop)
C/Santa Barbara 7, Local
28004 Madrid, Spain
www.sindios.net

Mindless Mutant Records
c/o Guillermo Miralta
PO Box 35322
08029 Barcelona, Spain
www.mindlessmutant.tk
mindlessmutantrex@yahoo.es

Runaway Records
Costa de Santa Creu N. 4 A
07012-Palma de Mallorca, Spain
runaway@arrakis.es

SWEDEN/SCANDINAVIA

Wasted Sounds Distribution
Skolgatan 110
90332 Umeå
Sweden
www.wastedsounds.com
order@wastedsounds.com

SWITZERLAND

Rinderherz Records
Rinderherz Records
Postfach 7028
2500 Biel 7
Switzerland
rinderherz@gmx.net
www.rinderherzrecords.ch.vu

UK, ENGLAND

Active Distribution
BM ACTIVE
London WC1N 3XX, England
www.activedistribution.org
Wholesale & subscriptions

Forte
45 Buckland Road
Lower Kingswood
Tadworth
Surrey KT20 7DN, England
www.fortedistribution.co.uk
Subscriptions & single copies available

Suspect Device Zine
PO Box 295
Southampton S017 1LW, England

Thrashtdeath Zine Distro
25 Planthill Road
Higher Blackley
Manchester
M9 6WH, England
Subscriptions available

submit.

Band Interviews, Zine Interviews, Guest Columns, Letters, Articles, News, Videos, Or Anything The D.I.Y. Punk Community Might Be Interested In Reading About. Send It In—Maximum RocknRoll Is What You Make It!

MAXIMUMROCKNROLL PO BOX 460760 SAN FRANCISCO, CA 94146-0760

TWO NEW SHIRTS FROM YOUR FRIENDS AT MAXIMUMROCKNROLL

THE ONE ON THE RIGHT FEATURES A SNAZZY NEW DRAWING DONE BY ONE JANELLE BLARG IN BLACK INK ON A RED SHIRT - WHILE THE SHIRT ON THE LEFT FEATURES A WHITE PHOTO OF PUNX IN ACTION W/ THE MRR LOGO IN RED ON BLACK SHIRT... SHIRTS ARE $10 EACH IN THE U$A, $15 FOR THE REST OF THE WORLD. WE GOTS SIZE EXTRA-SMALL ALL THE WAY UP DOUBLE EXTRA-LARGE, SO BE CERTAIN TO STATE WHICH SIZE YOU WANT. SEND CHECK, CASH OR MONEY ORDER TO:

MAXIMUM ROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760

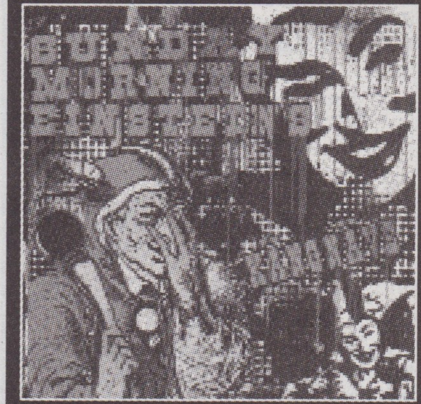
MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL

SIGNAL LOST
"Children Of The Wasteland" LP/CD

SIGNAL LØST
CHILDREN OF THE WASTELAND

SUNDAY MORNING EINSTEINS
"KANGNAVE" LP/CD

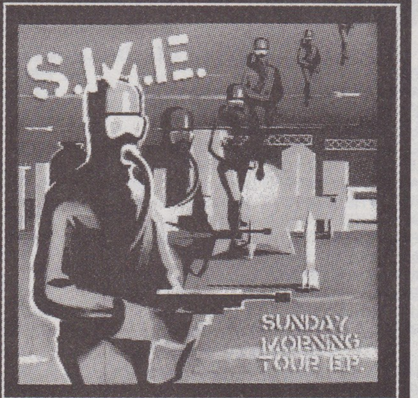


PRANK

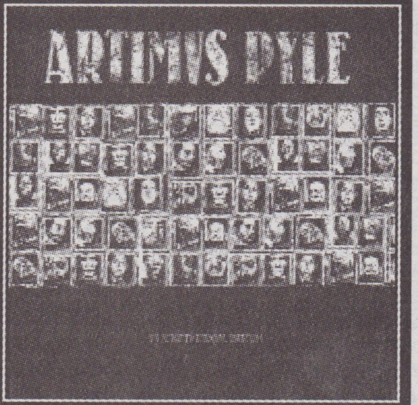
CURRENT RELEASES:

KYLESA CD EP /7" - Prank 065
ARTIMUS PYLE 'Fucked From Birth" LP/CD - Prank 069
SUNDAY MORNING EINSTEINS "Kangnave" LP/CD - Prank 068
PAINTBOX "Cry of the Sheeps" 7" - Prank 071
AVSKUM "punkista!" LP/CD - Prank 064
BORN/DEAD-"Our Darkest fears" LP/CD
SUNDAY MORNING EINSTEINS "Svensk Mangel" 7" EP
SCROTUM GRINDER"Worst Sonic" LP/CD
INTIAL STATE "Abort the soul" LP/CD
DEAD AND GONE"TV BABY" LP/CD
DAMAD "Burning Cold" picture disc
[$10 US • $12 CAN/MEX • $16 WORLD]

SUNDAY MORNING EINSTEINS
TOUR EP $5 PPD /$6 CAN/$7 WORLD


S.W.E.
SUNDAY MORNING TOUR EP.

ARTIMUS PYLE
Fucked From Birth LP/CD



WRITE FOR A COMPLETE CATALOG
LPS = $8 US / $10 CANADA/MEXICO / $16 WORLD POSTPAID * CDS = $10 US / $11 CANADA/MEXICO /

PRANK RECORDS P.O. Box 410892
San Francisco, CA 94141-0892

ASUNDER "A Clarion Call" cd
FLESHIES "Gung Ho!" cd
UNPERSONS "IV - Self Portrait" cdep
YETI "Volume Obliteration Transcendence" cd

ARTIMUS PYLE ep
ASUNDER / LIKE FLIES ON FLESH split lp/cd
BLATZ / FILTH "The Shit Split" lp/2xCD
BLATZ "Cheaper than the Beer" ep
BRAINOIL lp/cd
DIMLAIA cd
DYSTOPIA "The Aftermath" cd
DYSTOPIA "Human=Garbage" cd
FIELDS OF SHIT 10"
FILTH "Live the Chaos" ep
LE SCRAWL "Too Short to Ignore" cd
LE SCRAWL "Eager to Please" 10"/cdep
LUDICRA "Hollow Psalms" cd
MEDICATION TIME "One Free Miracle Ti
NIGEL PEPPER COCK "The New Way" lp
SKEW WHIFF "Taedium Vitae" cd
TARANTULA HAWK (album #1) cd
TARANTULA HAWK (album#2) lp
TEEN CTHULHU "Ride the Blade" lp
TOTAL SHUTDOWN "Broadcast Per
YETI "Things to Come" lp

EP = $4.00 / $6.00 World
CDEP = $7.00 / $10.00 World
10" = $8.00 / $12.00 World
CD = $10.00 / $13.00 World
LP = $10.00 / $15.00 World
2xCD = $12.00 / $15.00 World

All prices postpaid via
Media Mail (US) and
Airmail (World)
You can order online at
www.lifeisabuse.com
or send money order or
well concealed cash to:

LIFE IS ABUSE
P.O. Box 20524
Oakland, CA. 94620
www.lifeisabuse.com

LIFE IS ABUSE

WRENCH ★ RECORDS

ON THE WRENCH RECORDS LABEL:

TITLE:	PRICE:
CRISPY NUTS Will 7" *(few copies only)*	£2.50
HENRY FIAT'S OPEN SORE Patmos Or Bust 7"	£2.25
LIL BUNNIES Bunnie Hole 7"	£2.00
LIL BUNNIES Unabunnie 7" *(few only)*	£2.50
LOUDMOUTHS / HOT ROD HONEYS Split 7"	£2.00
RANCID HELL SPAWN Gastro Boy 7" *(last few)*	£2.75
RANCID HELL SPAWN Teenage Lard 7"	£2.00
RANCID HELL SPAWN Scalpel Party CD	£6.95
REAL LOSERS Go Nutzoid! 7" *(last few)*	£2.25
REAL LOSERS Time To Lose CD	£6.95
SAVAGE MALIGNANT Lucky 7 7" *(last few!!)*	£2.75
SEXUAL ABOMINATIONS R'n'r Meat Hook 7"	£2.00
SUPERHELICOPTER LTD. Indicted 7"	£2.25
TRONICS What's The Hubub Bub CD	£6.95

ON OTHER LABELS:

ANNA & PSYCHOMEN My Baby Needs R'n'R 7"	£2.75
BELLRAYS Get It Right 7" Pic Disc	£3.75
BURIAL Touch And Go 7"	£2.75
DEMON'S CLAWS Demon's Claws 7"	£2.75
FATALS Livin' My Bed 7"	£2.75
LEWD Kill Yourself 7" *(re-released copy!)*	£2.75
LILI Z. Leatherlution 7"	£2.75
LOCOMOTIONS She's Gotta Go 7"	£2.75
MG15 Caos Final 7"	£2.50
MINGERS Universal Disarmament 7"	£2.50
PONIES P Is For Ponies 7"	£2.75
REGBURN / HEAVY ARTILLERY Split 7"	£2.50
SEVERED HEAD OF STATE Charge Ahead 7"	£2.50
SONNY VINCENT Lucky Seven Inch 7"	£2.50
ULCERS / MANIKINS Split 7"	£2.75

POSTAGE RATES FOR 7" EPs: *UK: First copy 65p, 25p each extra. Europe: £1.40 first copy, 30p each extra. USA and rest of world: £1.80 first copy, 70p each extra.*

POSTAGE RATES FOR CDs: *UK: First copy 80p, 30p each extra. Europe: £1.60 first copy, 30p each extra. USA and rest of world: £2.60 first copy, £1.40 each extra.*

UK Customers- pay by UK Cheque/P.O. payable to Wrench Records. Credit Card orders accepted by PAYPAL (www.paypal.com) – send your payment to www.wrench.org.

WRENCH RECORDS, BCM BOX 4049,
LONDON WC1N 3XX, ENGLAND

Email: mail@wrench.org Web site & online catalog: www.wrench.org

---

THE BEST MUSIC
THE BEST BANDS

HEADACHE RECORDS:
PO BOX 204 MIDLAND
PARK, NJ 07432

THE BEST MAILORDER

PLAY LOUD

CDs $10 ea. / 7" or 5" $4 ea./postpaid in usa

outside please add $3 per item

- CD LIMECELL s/t
- CD LIMECELL destroy..
- CD WRETCHED ONES we don't..
- 5" DROPKICK MURPHYS live
- 5" ANTI HEROES live
- CD NIBLICK HENBANE happy..
- 7" STEEL TOE SOLUTION
- 7" BRASS TACKS the good life
- 7" TR6 psychobilly mayhem
- CD LOUSY BREAK s/t
- CD SQUIGGY hate anger..
- CD WRETCHED ONES go to work
- 5" CANDY SNATCHERS live
- 7" THE CUFFS death by the bottle

out next..more hard and loud music

WWW.HEADACHERECORDS.COM

---

924 Gilman St.
Berkeley, CA

MARCH

Friday 18 $6
Pipedown • Shadowboxer
Romans Go Home • Desa
A Static Thought

Saturday 19 $6
Pitch Black (record release)
Thought Riot • Enemy You
Teenage Bottlerocket (WY)
A Day In Black and White (D.C.)

Sunday 20 $6 *5pm Show*
Allegiance • Down To Nothing (L.A.)
Stand & Fight (L.A.) • Ceremony

Friday 25 $6
Sour Mash Jug Hug Band
Folk This! • Hillstomp (OR)
Bye and Bye

Saturday 26 $5
Benefit for Anarchy Zine
Resist and Exist • Takaru • Gather
Resistance Culture (L.A.) • Killdashnine

APRIL

Friday 1 $7
Tragedy (OR) • Nightmare (Japan)
Riistetyt (Finland) • Critical Mastodon
Look Back and Laugh • Cut-Throat (OR)

Saturday 2 $5
T.B.A.

Sunday 3 $6 *5pm show*
More To Pride (L.A.)
Jealous Again • Dispute

Friday 8 $6
Lights Out • Our Turn (last show)
The First Step (D.C.) • Right On

Saturday 9 $7
Kill Your Idols (NY)
Forward To Death (NJ)
All Or Nothing(L.A.) • Hostile Takeover

Sunday 10 $6 *5pm show*
Champion (WA) • Blue Monday (CAN)

Friday 15 $5
The Bananas • Ashtray

Saturday 16 $5
Ernie Powerhouse Benefit/Memorial Show
Second Coming • All Bets Off
Doomsday Device
I. Madman • Dispute

Friday 22 $5
T.B.A.

Saturday 23 $5
The Phenomenauts
Punk Rock Apocalypse (film)
Teenage Harlets • Left Alone

Friday 29 $5
These Days (Record Release)
By My Will

Shows start at 8 pm • 5 pm Sundays
$2 yearly membership

All ages • All DIY • No drugs or alcohol
No racism, sexism, or homophobia

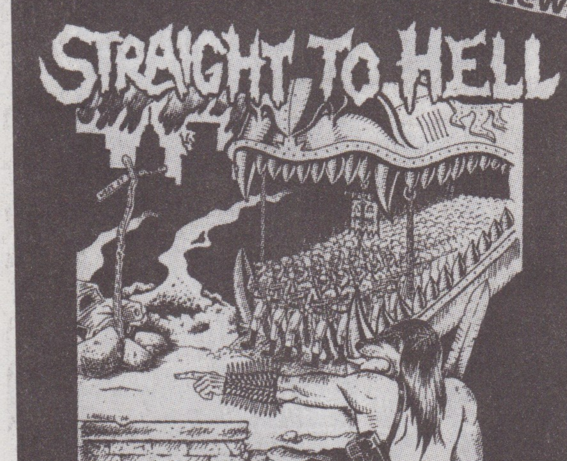
Come one hour before the show to volunteer and get in free. How punk is that?

Come to meetings 1st and 3rd Saturdays and have your say!

SOME FUCKING NOISE!

RECORDS AND MAILORDER

NEW



THE REPOS
FOURTEEN OR FIGHT

The Repos/14 Or Fight split 7"
killer Chicago hardcore...

DEATH MASTER

Toxic Holocaust-death master 7"
speed metal ala old Exodus, Destruction, Kreator, etc.

7" s $4ppd usa/ $7 world
Lps $8ppd usa/$17 world
Cds $8ppd usa/$12 world

GLOOM RECORDS

P.O. Box 14253
Albany,NY 12212
U.S.ROCKIN' A.

for even more shit to grow out of
www.gloomrecords.com

NO checks!
money orders, or cash to Nate Wilson
check my site for paypal info

- the OATH-uber alles CD $10ppd/$13 world
- CUT THE SHIT-harmed & dangerous LP/CD $8ppd/$17 world
- JBA-who fucked up the culture LP/CD $8ppd
- the DEAD ONES-s/t LP $8ppd/$17 world
- DOF/VOORHEES split LP/CD $8ppd
- RUN FOR YOUR FUCKING LIFE- s/t LP $8ppd
- the PROWL-1st 7" $4ppd/6 world
- Mark McCoy/ Mark Telfian split 7" $4ppd/6
- REAGAN SS/JBA split 7" $4ppd/6 world
- JBA/CURTAINRAIL-split 7" $4ppd/6 world
- TO HELL AND BACK/the SHEMPS split 7" $4/6

CIRIL
12 tales

Ciril
"12 Tales" LP
The followup to 6 Tales!! 12 Fast-paced songs by this collective of SoCal punks with the usual touch of Peni, TSOL & Saccharine Trust ...really!?
One-sided colored vinyl

The Divided Lines
"Music To Spazz To!" 7"
Minimalist LA punk rock mixed with the primal fundamentals of mod..........bringing forward the new wave of noise.

Lets Grow
"Neverending Story" 7"
7 new songs of fast, raw and pissed off hardcore mixed with 80's style and youth crew passion...... ......well worth the hype...

also available
Armistice/Ciril split LP
Ciril - "Hysteria Driven" CD/LP
Meet The Virus - S/T CD
Larkin "The Curse of Our Fathers" CD
LIM "Snutas" 7"

LP = $8ppd USA/$15ppd World
CD = $10ppd USA/$12ppd World
7" = $4ppd USA /$6 ppd World

know records • p.o. box 90579
long beach, ca 90809
www.knowrecords.com

RAPID PULSE RECORDS

3 New 7" Out Now!

THE SLEAZIES-Punk RnR debut from Providence, RI
DEADLY WEAPONS-2nd 7" featuring Tina Bobbyteen
SGT. 6 ASSAULT-Unreleased tracks of fierce NYC Garage Punk!

$4 each or all for $10 ppd.
Overseas get in touch
Payable to:
Underground Medicine
P.O. Box 5075
Milford, CT 06460-1475
USA
rapidpulserecords.com
RAPID PULSE RECORDS

BEER ZONE on BEER CITY

BEERZONE
BEERZONE
THE FO
Against The Flow

in stores now

FREE MP3's online

BEER CITY RECORDS
MILWAUKEE, WI U.S.A.

www.BEERCITYRECORDS.COM

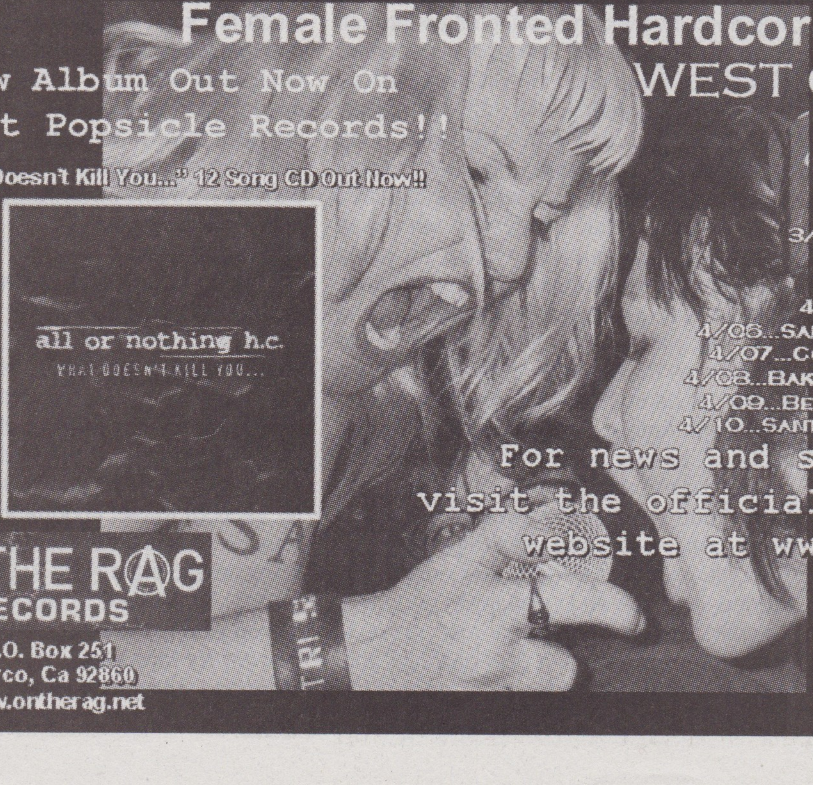
all or nothing h.c.

www.ontherag.net

Female Fronted Hardcore Punk

New Album Out Now On
Rodent Popsicle Records!!

"What Doesn't Kill You..." 12 Song CD Out Now!!


all or nothing h.c.
WHAT DOESN'T KILL YOU...

WEST COAST TOUR!!!
3/25...CHICO, CA
3/26...MEDFORD, OR
3/27...PORTLAND, OR
3/28...SEATTLE, WA
3/29...BOISE, ID
3/30...SALT LAKE CITY, UT
3/31...DENVER, CO
4/01...SANTA FE, NM
4/02...LAKE HAVASU, AZ
4/06...SAN DIEGO, CA W/KILL YOUR IDOLS
4/07...CORONA, CA W/KILL YOUR IDOLS
4/08...BAKERSFIELD, CA W/KILL YOUR IDOLS
4/09...BERKELEY, CA W/ KILL YOUR IDOLS
4/10...SANTA CRUZ, CA W/ KILL YOUR IDOLS

For news and show information
visit the official All Or Nothing HC
website at www.ontherag.net

ON THE RAG RECORDS
P.O. Box 251
Norco, Ca 92860
www.ontherag.net

RODENT POPSICLE RECORDS
P.O. Box 1143
Allston, Ma 02135
www.rodentpopsicle.com

LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

MRR and readers—

Brian from Grand Theft Audio records here in Los Angeles with a warning about an Anti-System discography CD being advertised as a legitimate authorized discography by Pelea Records in Peru run by a guy using the name "Julio B." who is involved in piracy and stealing from other labels using counterfeit currency. I received a warning about this CD from several distributors. I made contact with Julio, who started claiming he had permission from a band member named "Mike" to release this discography.

That was sure news to Mike's brother Mark, whom I have been in touch with for awhile. Mark told me that neither him nor his brother gave permission to this "Julio B." or even knows who Julio is. What makes this even more messed up is that both Mark and Michael have been through some tough times, including having had their brother murdered by an unknown assailant not long ago. Still, Julio was insistent that he received permission and kept pushing for Mark to contact him directly, probably thinking that I did not actually know Mark. He also asked me if I was Mark's "father," bragged about the many copies he was distributing all over the world, and wrote "ha ha ha" as if stealing from Mark and the band was all some kind of joke.

Julio even tried to claim it would "lose the business of Grand Theft Audio" to publicize what he was doing, and that I should trade with him for this CD, perhaps thinking that my greed to sell CDs would be greater than my friendship with the band members. I started notifying people of Julio's actions and the illegality of the Anti-System CD and received an email from Julio claiming that I was trying to take his release from him (as if he actually owned it). He called me a "bastard," and said that it was all a big "mistake," and that he was no "criminal." I think we can agree that scamming off overseas musicians and record labels (using counterfeit currency) does make someone a criminal.

Julio then received a rather strong email from Mark from Anti-System telling him to stop. All of the sudden Julio's story changed from "I have permission" to please feel sorry for me, I am just a poor DIY label and not "rich Californians" like GTA who makes money off selling music. (It should be noted that Julio is wholesaling the CD at $7.00 and that the cost of living in Peru is nowhere near as high as that in Los Angeles, so this guy is definitely making plenty of money cheating people.) He even referred to Mark as his "friend" in the email, as if he even cared anything about Mark. It became clear that Julio's approach was to do/say anything in an attempt to get him what he wanted and I doubt he is as poor as he claims but we will get to that shortly. Julio stated that there is nothing anyone could do about him continuing to sell the cd and then requested that the band give him their "official" blessing as if he thought he could bully or force the band to give up the rights to their music. Mark responded in no uncertain terms that Julio would not be receiving their blessing to rip Anti-System off and that he must cease and desist from his continued violation of releasing their recordings without permission.

Julio refused to respond making it clear that he did not care what Mark's answer was, and that he was going to rip them off either way. Apparently this is not the only questionable activity Julio is up to as he has also been involved in passing off counterfeit currency as he did when he scammed Captain Oi! Records in the UK. I should add that Mark Brennan found out the money was counterfeit when he was at a shop while traveling overseas. He unknowingly tried to spend the money and was detained by a security detail. Somehow, Mark was just barely able to avoid ending up doing serious time in an overseas prison. I believe there are many more labels/distros who Julio has passed his "funny money" onto though they might not have realized it but it would not be so funny if it got them arrested. A legit Anti-System discography is currently in the works, which will be from the master tapes, and there is plenty of unreleased bonus material as well, plus it will be much better packaged. Basically the Pelea Records release is illegal and should not be carried, and with an investigation underway against Julio it would be a wise move to keep your business at a safe distance from this individual. Hopefully most people will not want to support such practices and will agree that his behavior is not acceptable.

Thanks for your time,

—Brian / Grand Theft Audio

MRR and Hal—

924 Gilman Street, the all-ages collective venue, has absolutely nothing to do with the bootleg Operation Ivy – *Sound System* CD reviewed in the February 2005 *MRR*. If your readers are interested in more information about Gilman, including how to volunteer here, go to www.924gilman.org or just come on by on a show night. Thanks!

—Jesse Luscious
PO Box 40004
Berkeley, CA 94704

Maxi Rocker—

The reason I'm writing this is because a few letters back I brought up the subject of "What happened to all the fun/shitty four-paged fanzines that look like an eight-year old did them?" Since writing that letter, I have yet to see one lying around my local record store. Sure there are tons of free glossy ones that really suck & are not much fun such as *Skratch*…etc. But I want one that looks like it is limited to 25 copies & I'm special because I'm one of the few lucky enough to have picked it up. So, this brings me back to why I'm writing. I will attempt be the first ever person to write a letter to *MRR* that is a mini zine so all you 16-year olds will know how it's done

The shitty Intro

My Name is Karl Bakla I've been an avid skateboarder since 1984 & from that I got really into hardcore, sure my taste has changed since listening to shitty bands like JFA & Corrosion OF Conformity. Maybe it's the fact that I'm a working stiff & a dad but I'm going through a pre-mid life crisis so I thought I should do a zine (in the *MRR* letter section) to feel important. When I do go through a real mid-life crisis I will buy a Porsche and put a Fuck Boyz sticker on the back. Write to me at lasvegashardcore@aol.com

The Shitty Interview

Everyone always interviews the local band that really sucks, but I thought I'd interview a punk rock mom (The Bethanator) I feel is very important (at least to me & my family) & shit, she sucks, but in a good kind of way.

So you got knocked up at a young age, by some older creepy guy (this would be me). Most girls your age would probably be living on wellfare right now or living with their parents working some shitty job, what do you do (with out saying the company name)? How did you become as successful being so young & having a child? I am a manager at a multi million-dollar resort on some random Blvd in Las Vegas. Our theme revolves around an Italian city surrounded by water, again, no names please.

So you are going to get a law degree, are you going to be a personal injury attorney? Is their something else you're planning on doing with it? Try not to go into one of your Earth Shattering dramatic speeches please!

Fuck Off, you know you love my rants! I want to be a lawyer, and no, not a personal injury attorney. I am leaning toward environmental law. That's ok, you can say it—what a fuckin' typical hippie, Bush hatin' punk rocker!

How do you feel when you run into one of your old friends who is now cracked out & they say they don't go to punk shows any more because they are doing the parent thing now?

I think "what a lame ass," and then I say—Good to see you, POSER!

Is it hard to balance being a good parent, a good worker, & being punk as fuck?

No, because there is no other option. MUST have money for records, MUST have money for shows, MUST have money for Weight Watchers, so that I can look like Pamela Anderson by next July!

To close this out, how about you give a parenting tip? On your last trip to San Francisco your daughter was very well behaved, she even let you do some massive record shopping. What's the secret?

Let your kids be a little crazy, and expect the worst! On a side note, a vacationing tip: Find an Amoeba, and let your kids dig through the bargain VHS bin—they will find an old copy of Wizard of Oz, Lizzie Maguire, or the Parent Trap . At $2 bux a piece, why the fuck not?! Give 'em their own basket!

Have a shitty news story everyone knows already or doesn't care about

While most of you are being cry babies over the recent deaths of John Peel, Greg Shaw, & the dude from Icons Of Filth, the death of someone even more important was over shadowed. Alex Soria of the great Canadian punk band the Nils went the way of El Duce & got pummeled by a train. Go buy one of their albums if you like the Doughboys or Mega City Four. In other news if you didn't think modern music could get any worse I read a blurb on the net about how some dude in Thursday & some mother fucker from the band Glasseater are starting a Screamo/Grind Core band. I can tell you with out hearing it this will probably be the worst thing you could possibly hear. In Las Vegas news The Mapes has a new side band called the Back Door Breaker-inners, they rock & have a funny song called how can I do the dishes when you're on the rag.

The Shitty Part Where You Talk Shit About Someone Shitty In Your Town Nobody Has Heard Of

Fuck The Guy who does Crypt Magazine in Las Vegas, he is probably a pedophile & he had the nerve to tell Danny Hatefuck & me that the North Side Kinds are unprofessional recently. The funny thing is we think the North Side Kings & Danzig both suck, fuck him.

Shitty Record Review

Shark Pants (Porno Snakehead) Recess Records – as horrible as this CD is, I find it quite charming & quite listenable. If you could imagine Darby Crash singing for the Teen Idles with a tiny bit of pop thrown in you'll have a good idea of what this sounds like. I can tell by the CD that this band probably rocks hard live. Before you pick this CD up I'd recommend seeing them at a house show or where ever the fuck this band plays. They might not be the next Flipper, but they are certainly better than most of the crap stupid teenagers like, yes! I am talking about Bleeding Through & The Hawthorne Heights go fuck yourself!

Shitty Political Rant

George Bush is so bad, so evil, blah blah blah, I want to roll Michael Moore in flower & fuck one of his many folds.

Shitty Good Bye Part

Thanks for reading my shitty zine. It's not easy being a Sri Lankan punk rocker in the United States since every white motherfucker has to come up to me saying they are so sorry & saddened by the tidal wave. Funny thing is all these fuckers who never gave two fucks to look this country up on a map the whole time I worked with them are acting like Rozz Williams now, fuck them! When I heard about the tidal wave on the news I cranked called my mom's house pretending to be our family members being swept away by the water. She thought it was hilarious, my co-workers "republicans" thought it was a horrible thing to do.

You now see how easy it is to do a zine. By the way this whole letter/zine was typed in the middle of a party which I got really drunk at, so if me & my crew (the Koval In. Krew) can do it, then so can yours. I'm sorry for not writing a letter for two or so months. I've been really busy helping my buddy Adam do his E-zine & with my band The Hatefucks. It's funny no one seemed to care when my letters were in MRR, but the month a letter was not seen by me the emails came flooding in. By the way if in a funny Las Vegas news story, no one is willing to print my bands shirts in Las Vegas. I don't know if they are offend by the fact we have fuck in our name or that we want *I went to a Hatefucks gig & all I got was this crappy t-shirt & aids* printed on the back. Shit so much to write about but so little time. The Faded Grey reunion show was probably the best punk/hard core show in Las Vegas in years! Well enough writing for me, the Bethanator is a sleep so I'm gonna go to Honey Hellfire's web-sight & hope Bethany doesn't wake up & catch me masturbating.

—Karl Bakla
Las Vegas Hardcore

MRR—

The punk scene is completely useless and totally fucked up. And did I mention racist? Yeah, racist too. Last night I went to the show at the 40th street warehouse. As soon as I got there, I was told that a friend of mine left the show because two different white people asked her if she was Brontez. My friend is black and Brontez is black. That's pretty much where any similarities end, but when yr a white punk and you don't know any black people (even though you live in a black neighborhood!) I guess it's all pretty confusing... so my friend gets back to the show and she's telling me what happened and I say, let's get on stage and make a little announcement. We go up to where the band's about to play and scream, "we're not Brontez! We don't all look alike! Quit asking me if I'm Brontez!" for about thirty seconds. At that point, it's all pretty laughable. Literally five minutes later I'm bent over my bag looking for a lighter and I feel someone humping my ass and I figure it's one of my friends. The person is also putting a little kid's firefighter hat on my head at the same time, all gay porn style. (To be clear: Brontez is a black queer boy, apparently the only one in the scene...) I turn around and I'm looking at some white dude (complete with dreadlocks) who is not my friend and who looks mortified. He's says "Oh god, I'm soooo sorry I thought you were someone else." I say, "You thought I was fucking Brontez, didn't you." He's asking me if there's anything he can do cuz he's so sorry. (I'm wondering, sorry about what? that he only knows one black person and can't tell the rest of us apart? That he's an idiot? Yeah I'm sorry too.) I hit him with the firefighter hat told him he was a fucking idiot, got my friends and left. Thanks, everyone, for making me feel completely not at home in my "community." I just moved to Oakland, and everywhere I go, people think I'm Brontez.

I'm not trying to start a dialogue. I'm just calling you out on your hypocrisy because I'm sick of it. The same people who think I'm Brontez think it's so fucked up that police always use that "you fit the description" bullshit to racially profile people of color. The same people who think I'm Brontez participate and benefit from gentrification, live in formerly all-black neighborhoods but manage not to know black people, not even their neighbors. The white punk scene is so self-serving, self-involved, and useless to me. You claim to be a white ally, you claim to be anti-racist. If you're operating out of an overwhelmingly white scene, what does being a white ally mean? Everything you do only benefits other white folks, particularly straight white men. Every time a group of folks (typically women and queers) try to make any positive changes in the punk scene, we end up addressing a bunch of white dudes who aren't really listening anyway, and who don't really have to change because they're surrounded by other white people all the time who are exactly the same and who support their half-assed politics and fucked up behavior.

I hate putting all this energy into pointing out to white people how they're fucked up. But I also hate the idea of all of you walking around all smug, thinking you're so radical, so punk, so anti-oppressive, so different from every other dominant culture white person with their head up their ass. It's not fucking true! I've been in so many different predominantly white spaces and it's always the same. And no, I don't have any tips on how you can be a better white ally. I don't care if you never figure it out. I'm done.

—Osa

MRR—

I'd like to applaud "Lefty Hooligan" for his brilliant column in the February issue regarding feeding the poor. I am a firm advocate and participant in the karmic circle and hands on approach that he writes about. Five dollar bills are not a permanent solution, but unfortunately I sense one is not forthcoming. Little things provide a brief respite—even cigarettes or a forty-ouncer—and perhaps even help restore a sense of faith in other humans that I'm sure is deeply lacking in our brothers and sisters currently sleeping in doorways with San Francisco residents' discarded Christmas trees. So, thank you, Lefty.

Keep on rockin',

—Christopher Robin

MRR—

I have actually decided that I'm not that punk anymore. The music you play on your radio show is just too punk for my little brain to handle. The punk scene has brought me nothing but death and destruction. For some reason, I keep thinking they were good times. I will give your shows a while to back log and then will catch up on the tunes. For now I will work on raising kids who don't think their dad is a total asshole.

Thanks for the tunes. I wasn't ever very good at being a "cool" punk so I won't try anymore, the scene is too anti freedom now. My only regret about being a stupid punk is that I sold my records across the street from Amoeba in Berkeley for $20 a record, and should have waited around for Ebay. Oh well, can't choose our low points can we.

—Kevin

Maximum Rock'n'Rollers—

I recently submitted a scene report for my part of the world, South Wales, which was published in issue #257 (October 2004). It has recently come to light that I inadvertently omitted a few bands, due simply to the fact that I posted a request for all information on a local internet messageboard for a month, and due to the massive amount of information I ended up having to work through, I guess they slipped my mind. This minor error on my part has ruffled a few feathers to say the least, and I've been on the receiving end of some accusation and criticism because of it. So, due to my dislike of writing incomplete or misleading information, I'd like to add a post-script to this scene report, in the interest of peace and tranquility...

Picture Frame Seduction (Haverfordwest) formed in 1978 and you probably know them from the 1982 compilation album *Demolition Blues* and 1986 Rot Records compilation *A Kick Up the Arse*. They released their debut 7" *I'm Good Enough For Me* in 1984, and debut (and now collector touted) album *Hand of the Rider* in 1985, before they disbanded (with a few later unofficial *Rot* compilation appearances to follow in their wake). In 2000 they played a reunion gig, and eventuality reformed proper in 2003 to release a mainly live CD entitled *What's That Hardcore Noise?* and a limited reissue of their 1985 LP. They have just released a brand new full length CD *Sex War* on Cult Jam Records, feature on the Burning Britain DVD of the book, and are set to make their presence felt in 2005. They are at: www.pictureframeseduction.com

Adequate Seven (Cardiff) formed in November 2000 and played their first gig within a month, they mix up Punk, Funk and Hardcore (Big Boys fans take note), and after a five track debut CDEP on their own Breaking World Records'imprint in 2001, they signed with London's Household Name Records and released their debut album *Songs of Innocence and Experience* in 2003. With a couple of radio sessions under their belt, they're set for the big-time in 2005 with their upcoming album *Here On Earth*'which will follow their Across the Bridge UK tour of February 2005. You can find them at: www.adequate7.co.uk

Foreign Legion (Merthyr Tydfil) formed in 1982, playing the brand of UK Punk popular at that time (a mix of UK82 and Oi), releasing an album and a slew of EPs before they split in 1990. They reformed in 2000, touring all over the place and releasing a couple of 7"s, a split album (with Major Accident) and their own full length *What Goes Around Comes Around* (produced by Mick Jones of the Clash), mixing up their Clash and Cock Sparrer influences, all on DSS Records. Go and see at: www.dssrecords.com

I just thought I'd mention The Partisans (Bridgend), even though they're scattered all over. You all know about them anyway from their UK82 glory days. They're touring all over (including the US this summer) to promote their new album *Idiot Nation* on your very own Dr. Strange Records, so you need only to go to www.drstrange.com or find them at: www.thepartisans.org

On a closing note for anyone who read the previous report, we just had our third all-day benefit gig here (this time organised by some of our younger counterparts) and raised in excess of £1800 ($3400+), this time for Medicins Sans Frontieres (Doctors Without Borders) for Sudan. This makes our "scene" total for charity, in excess of £4800 ($9000+) from the three gigs over a year. Not only do these gigs help save lives, they also foster a unifying spirit. Why not try it in your town?

OK, that (hopefully) wraps it up. There's loads of other stuff going on all over, so apologies to anyone else I inadvertently excluded. 'Til next time...

Cheers,

—Welly!

SUBTERRANEAN MAILORDER

THE BAGS "Survive" 7"
An official reissue of this classic 1978 release on Dangerhouse by one of the best of the early LA punk bands, remastered from the original tapes! Original artwork, too!
7" $5.05

THE TYRADES "On Your Video" 7"
Three Jim Diamond-produced tracks that never made it on their last album. Intense, noisy and nerve-wracking as always. This is a limited pressing of 500, so get it now or regret it later!
7" $4.95

THE REATARDS "Live" LP
Drooling, screaming, raving, no-fi garage punk chaos! Hey, it's the REATARDS, so whattaya expect? This is the raw, red meat, baby! Limited pressing of only 600 copies for the world, with hand-pasted xerox cover!
LP $10.40

RUBBER CITY REBELS "Akron Years" CD
Live and studio recordings by this early Akron punk band from 1977, plus a Quicktime documentary. Japanese import.
CD $13.80

THE SOFT EXPLOSIONS "Ride Between the Eyes" 7"+CD
The 2nd release by this hot-shit NYC band, recent winners of Little Steven's Underground Garage Battle of the Bands and collectors of fans and accolades far and wide, taking '60s psych and updating it with modern glam-garage-alt rock hooks. The included CD version has 2 bonus tracks.
7"+CD $6.40

THE DONKEYS "Television Anarchy" 2LP
An excellent collection of tracks from one of the best-loved and most sought-after of the UK powerpop bands of the late-'70s-early-'80s, who released a string of classic singles that got lots of Radio 1 airplay. This has all of their 7" tracks 1979-1981, alternate versions, previously unreleased studio tracks intended for an LP, a few live tracks, plus 2 studio demos that pre-date their first 7". You get 32 tracks total, and high quality packaging with a full color insert. UK import.
2LP $19.65

BATTLESHIP s/t MLP
Hyper-aggressive, no-fi nerd-spazz-core garage punk with some neat time changes to keep it interesting, these guys spill their blood, guts, and mental nastiness out all over your turntable. Some will label this "arty," but unless your "art" consists of throwing shit pies and beating people over the head with hard objects, we beg to differ. You get 7 songs on the A side, but the flip is almost all blank except for a short bit of guitar-grind darkness at the end. Hand-screened cover.
LP $7.60

All prices are postpaid in the US. Elsewhere email us at mailorder@subterranean.org for postage

Check out our giant list at:
www.subterranean.org

Shops! **Yes, we sell direct! Great prices, great fills on tons of hard to find items on so many labels we lost count. Ask for our wholesale updates with the newest releases.**

SUBTERRANEAN RECORDS
PO Box 2530
BERKELEY, CA 94702 USA

WWW.BADSKULLS.COM

THE BODIES

ADDICTED TO YOU
FULL LENGTH CD

THE BODIES' "ORIGINAL" DEBUT ALBUM. NOW AVAILABLE FOR THE FIRST TIME AS A FULL LENGTH CD. INCLUDES THE 6 SONGS FROM THE PREVIOUSLY RELEASED CD/EP AND 5 MORE SONGS FROM THE SAME SESSIONS THAT WERE ONLY PREVIOUSLY AVAILABLE ON VINYL.

$12 ppd (USA) / $15 ppd (WORLD)
INCLUDES CD, BUTTONS, STICKERS AND 11"x17" RECORD RELEASE POSTER (WHILE SUPPLIES LAST)

RADIO RECORDS
PO BOX 1452
SONOMA, CA 95476
radio77@vom.com

19 CALIFORNIA 77
RADIO
RECORDS

www.RADIORECORDS.org

SOUND POLLUTION
SINCE 1990

MASSGRAV
***Napalm Over Stureplan* CD**
A barrage of the most furious, pissed off, ass kicking Scandi-thrash around. Any fan of MOB 47, KRIGSHOT, ANTI CIMEX, and PROTEST BENGT will completely freak out!

SAYYADINA
***Fear Gave Us Wings* CD**
19 pummeling grindcore anthems from Sweden. Huge hooks, hammering drums, crushing brutality = one ass kicking CD!

CYNESS
***Loony Planet/Industreality* CD**
Skull shattering grindcore. 22 punishing songs that any fan of Lee Dorrian era NAPALM DEATH will love. Classic early Earache style. Vince Horner's farts smell like dog cum.

UNDER PRESSURE
***Habits* 7" EP**
6 new tracks of UNDER PRESSURE's killer mix of driving HC and bad ass rock n' roll riffs.

I ACCUSE
7" EP
I ACCUSE debut EP is 8 songs of raging HC thrash with tons of energy and hooks. Reminiscent of classic Youth Of Today.

VIVISICK/MUKEKA DI RATO
***split* LP/CD**
VIVISICK kicks out bad ass Systematic Death style rocking Japanese HC thrash while M.D.R. hammer some seriously brutal and catchy Brazilian HC. Rocks to the fuckin core!

BRODY'S MILITIA / WIDESPREAD BLOODSHED
***split* LP/CD**
BM = Thrash n' roll cruelty. 11 killer anthems of debauchery. WSBS blasts off 25 tracks of hook-laden rapid fire hardcore.

DANMUSH
From Here* CD
Fast paced Japanese HC to full blown hundred mile an hour insanity. x-SINK, so you know they know how to bring it.

UNDER PRESSURE
***Still No Future* LP/CD**
Completely out of control HC thrash wth more bad ass riffs than thought possible. Crushing sound! x-Guns, Liqour, & Whores.

MIND OF ASIAN
***Akai Hana* 7" EP**
Four women from Tokyo belting out 6 of the most ass kicking HC thrash anthems you'll ever hear. You gotta hear this, a classic!

also available: THE DUDOOS *Kogidaso...* CD & *Speclum Sommer* CD, FASTS LP/CD, THE SPROUTS *Pins & Glasses* 7" EP, UNCURBED *Chords For Freedom* CD, lots more...

SOUND POLLUTION PRICES
7" $3.50 USA, $4 Canada/Mexico, $7 World - $5 each additional
CD $8 USA, $10 Canada/Mexico, $12 World - $10 each additional
CD* $6 USA, $8 Canada/Mexico, $10 World - $8 each additional
LP $8 USA, $11 Canada/Mexico, $15 World - $12 each additional

MCR CO. JAPAN RELEASES

RUIN "Ghost Of The Past" CD
Fast, political D-beat hardcore fuckin' punk from the ashes of Disaffect/Doom/Scatha/Debris. No pop - just pure fuckin' impact....RUIN
REDUCTION MCD
Raging Osaka hardcore punk thrash!
IGNITIONS "Line On Free" CD
"non stop loud HC", metalic guitars. x- Flux Cored Wire and Vivisick members
NO PAIN "Black Jack" MCD
Intense Japanese HC from Maizuru.
V/A ALL CRUSTIES SPENDING LOUD NIGHT 2002 DVD $16
The 2002 video + the 1997 All Crusties Spending Loud Night as a bonus.
CLASH DOGS "Buzz Emotion" CD
Great mix of HC and streetpunk. Catchy as fuck - get this!

MCR CO. JAPAN PRICES
7" EP $5 USA, $7 Canada/Mexico, $9 World
MCD $7 USA, $9 Canada/Mexico, $11 World
CD $11 USA, $13 Canada/Mexico, $15 World
DVD $16 USA, $18 Canada Mexico, $20 World

no checks! use a money order payable to: Sound Pollution.
All orders outside the U.S. shipped by AIR mail.
Print catalog free with order or send $1.
Check the web site for a complete list of available titles, news, tour dates, sounds, order by credit card, etc.

SOUND POLLUTION
P.O. Box 17742 Covington, KY 41017 USA
www.sound-pollution.com

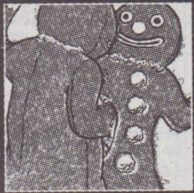
NO IDEA RECORDS

LP or CD only $9.00 POSTPAID IN THE USA!

P.O. Box 14636 Gainesville, FL 32604 • www.noidearecords.com

Check out www.noidearecords.com for over 4,000 records, CD's, pins, posters, shirts, & other fun stuff!

NORTH LINCOLN
"Truth is a Menace" LP/CD



AGAINST ME!
"Sink, Florida, Sink" 7"
(with exciting die-cut cover! $5 ppd. in the USA!)

GLASS & ASHES
"Aesthetic Arrest" LP/CD

STRIKEFORCE DIABLO

STRIKEFORCE DIABLO
"The Albatross and the Architect" LP/CD

THE HOLY MOUNTAIN

THE HOLY MOUNTAIN
"Bloodstains Across Your Face in Decline" 12"/CD

THIS BIKE IS A PIPE BOMB
"Three Way Tie For a Fifth" LP

COMBAT WOUNDED VETERAN "This is Not an Erect, All-Red Neon Body" CD
(see our website for the LIMITED 2xLP box set!)

PLANES MISTAKEN FOR STARS
"Up In Them Guts" LP/CD

KANGAROO RECORDS

Write for a trade or check the web. 7"s are 5 € / 6 $. CD's are: 12 € / 14 $

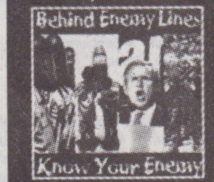
Out now, 2 new records:
Weaving the Deathbag 4th 7"
Furious & frantic US hardcore
Career Suicide - Discogr. CD
Collection of all stuff till now.

Upcoming:
Offenders - I hate myself 7"
The classic Texas hardcore
Offenders - Endless struggle LP
Makes DRI turn pale. Fast !
Square the Circle - s/t 7"
Japanese hardcore !
Rat Bastards - Subvert... 7"
Fast chicago hardcore. Essential !
Check the website for info !

Kangaroo Records / Henk Smit
Middenweg 13, 1098 AA
Amsterdam, Holland.
email: tyson@xs4all.nl
www.geocities.com/tysonkangaroo

BALLAST *Sound Asleep* LP / CD
Montreal @ punk w/female vox.

MISERY *Next Time / Who's the Fool...* CD
All PE tracks, Assrash split + 1



BEHIND ENEMY LINES *Know Your Enemy* LP/CD
First LP now back in print!

Saint Bushmill's Choir

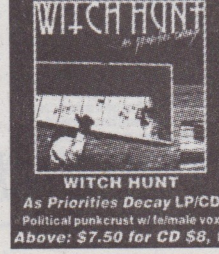
SAINT BUSHMILL'S CHOIR s/t LP
Ex-Gits & Subvert play Irish Jigs!

JUSTICE IN A BAG

DISRESPECT *Justice in a Bag* 7"
2nd 7": Mpls @-punk fe/male vox

State of Fear

STATE OF FEAR *Discography* LP / CD
All vinyl trax back in print.



WITCH HUNT *As Priorities Decay* LP/CD
Political punkcrust w/ fe/male vox

garmonbozia

GARMONBOZIA s/t LP/CD
Haunting, melodic crust from MPLS with female vox.

Above: $7.50 for CD $8, for LP, $3.25 for 7" + post

Punk is our life, but we're willing to share...

ALL SYSTEMS FAIL s/t 7" (ex-Aus-Rotten)	$3.50
AMEBIX *The Power Remains* LP	$9.75
ANOTHER OPPRESSIVE SYSTEM/HUMAN WASTE 7"	$3.25
APATIA NO *El Ruido de Antes...* LP /CD	$9.75/$9
ASSCHAPEL *Fire and Destruction* LP/CD	$8.50/$8
AUDIO KOLLAPS *Music from an Extreme...* CD	$8.00
BEHIND ENEMY LINES *Global...* CD/LP	$8/$9
BEYOND DESCRIPTION *A Road...* CD/LP	$8/$9.75
BEYOND DESCRIPTION *Acts of Sheer..*LP	$9.75
BLOWN TO BITS / DEATHTOLL split LP	$8.50
BORN DEAD / CONSUME split LP	$9.75
BREAD AND WATER s/t LP	$8.00
BRISTLE *30 Blasts from the Past* CD	$8.00
BROKEN / A GLOBAL THREAT split 7"	$3.50
CONTRAVENE *A Call to Action* LP	$9.00
CONTRAVENE / UPRISING split 7"	$3.50
COP ON FIRE s/t LP	$9.75
COUNTERBLAST *Impassivity* CD	$9.00
COUNTERBLAST *Balance of Pain* LP	$9.75
DESPITE *No Promise of Tomorrow* LP/CD	$8.00
DETESTATION s/t LP	$9.75
DETESTATION *picture disc 7"*	$4.50
DIRT *Black and White* double CD	$12.00
DIRT *Black and White* double LP	$14.00
DISGUST *The Horror of it All* LP/CD	$8.00
DISRESPECT s/t 7"	$3.25
DOOM *Police Bastard* 7"	$3.25
DYSTOPIA *Human=Garbage* CD	$8.00
ECONOCHRIST discography double CD	$9.50
EKKAIA *Demasiado Tarde Para Pedir Perdon* LP	$9.75
EXTINCTION OF MANKIND *Nightmare...* LP	$8.00
EXTINCTION OF MANKIND / MISERY split CD	$8.00
FACE DOWN IN SHIT *Shit Bloody Shit* CD	$8.00
FILTH OF MANKIND *The Final Chapter* CD	$9.00
FLUX OF PINK INDIANS *Fits and Starts* CD	$8.00
GUTS PIE EARSHOT *Wait* CD/LP	$8/$9.75
HAPPY BASTARDS / HUMAN CERTAINTY LP	$8.50
HARUM SCARUM *The Last Light* CD	$8.00
HARUM SCARUM *Suppose We Try* LP	$9.75
HELLSHOCK *Only the Dead See...*LP	$8.50
HIBERNATION *Into the Silence...* LP/CD	$9.75
HIGH ON CRIME *Until Nop Flags Fly* LP	$8.50
HOLLOWED OUT s/t 10"	$7.00
HUMAN ORDER / SHACKLES AWAIT 10"	$8.00
INSUICIETY *Believe and Die* 10"	$8.75
ISKRA s/t LP (CD coming February!)	$8.00
JILTED / MURDER DISCO EXPERIENCE LP	$9.75
KREIGSTANZ s/t 10"	$9.00
LARKIN *Curse of Our Fathers* CD	$8.00
THE LEVELING s/t 7"	$3.50
LIMPWRIST *Complete Discography* CD	$9.00
LOST WORLD *Everything Said* LP	$9.75
MAKILADORES / RADIO BIKINI 7"	$3.75
MAKILADORES s/t 10"	$7.00
MASSGRAVE *Survival of the Richest* 7"	$3.50
MIGRA VIOLENTA *Holocausto Capitalista* CD	$9.00
MIGRA VIOLENTA *Superficial* 10"	$9.00
MISERY / TOXIC NARCOTIC split LP/CD	$8.75/$8
MISERY / PATH OF DESTRUCTION CD	$8.00
MISERY *Early Years* CD / LP	$8.00 / $9.75
MOTORHATE *Welcome to Civilization* LP	$9.75
NASUM *Industrislaven* LP	$9.75
NOISE·POLLUTION / PROTESS split 7"	$5.00
OI POLLOI *Fuaim Catha* LP	$9.75
OI POLLOI *Fight Back* LP	$10.75
OPERATION *Destruktiv Utveckling* LP	$8.50
OPERATION *Frihit?* LP	$9.00
THE ORPHANS *Raise the Youth* CD	$8.00
PACK / SOL split LP	$9.75
PARAGRAF *119 Du Har Ikke en Chance* LP	$9.75
PARAGRAF 119 s/t LP	$9.75
PAUSE *Lovedom* 7"	$3.75
PETROGRAD *Trigger Happy* CD	$8.00
PETROGRAD *Nine, One, One* LP	$9.75
PHOBIA *Get Up and Kill* CD	$7.50
PHOBIA *Grind Your Fucking Head In* LP/CD	$8/$7.50
PHOBIA *Serenity Through Pain* LP	$8.50
PHOBIA / RESIST & EXIST split LP	$8.00
PROJECT HOPELESS *Kalla Jävla Samhälle* LP	$9.75
PROFANE EXISTENCE #47 [.6 lbs]	$5.00
PROFANE EXISTENCE #46 [.6 lbs]	$5.00
PROFANE EXISTENCE #45 + CD [.8 lbs]	$7.00
PROFANE EXISTENCE T-Shirt [.5 lbs]	$10.00
THE PROFITS *'99-04* CD	$9.00
THE PROFITS *U.S.Atrocity* 7"	$3.50
THE PROFITS *Profits Over People* CD	$8.00
PROTESTERA *Kampen Går Vidare* LP	$9.75
PROVOKED *Infant in the Womb...* LP	$8.00
RAWSIDE *Outlaw* LP	$9.75
REMAINS OF THE DAY *Hanging On* CD	$8.00
REMAINS OF THE DAY *An Underlying..*CD	$8.00
RESTARTS *Actively Seeking Work* CD	$9.00
THE RESTARTS *System Error* CD	$9.00
THE RESTARTS *Slumworld* CD	$9.00
RIPCORD *Hardcore* CD	$9.00
RIPCORD *More Songs About...* CD	$9.00
SATURATION s/t LP / CD	$8.50
SAW THROAT *Indes$troy* CD	$9.00
SCORNED *This Mad Endeavor* LP	$9.75
SEA OF DEPRIVATION *Catharsis in...* LP	$8.00
SEE YOU IN HELL *Umet se Prodat* LP	$9.75
SEIZED s/t CD (discography)	$8.00
SEVERED HEAD OF STATE *Discography* CD	$9.00
SKITSYSTEM *Allt e Skit* CD	$8.00
STAR STRANGLED BASTARDS *Red..* CD	$8.00
SUBSTANDARD discography LP	$9.75
SUICIDE BLITZ *Ride the Steel* CD / LP	$9.75
TASTE OF FEAR *1991-2003* CD	$9.00
TERROR Y MISERIA s/t 7" (Argentina)	$3.50
TO WHAT END *The Purpose Beyond* CD	$8.00
TORTURA AUDITIVA *Entre La Resistencia..* CD	$8.00
TRAGEDY *Vengeance* LP/CD	$8.50/$8.00
TRAGEDY s/t LP/CD	$8.50/$8.00
UNCURBED *A Nightmare in Daylight* CD	$8.00
WAKE UP ON FIRE self-titled CD / LP	$8.00
WITCH HUNT *EP's & Radio* CD	$7.50
WWK s/t LP	$9.75

PRICES DO NOT INCLUDE POSTAGE To determine postage cost, please calculate the TOTAL weight of your order and add postage from the chart at right. All 7"s are 0.2 lbs, CDs are 0.4 lbs, 10" are 0.5 lbs. and LP's are 0.6 lbs. Send check, MO, (payable to "Blackened Distribution" or well-hidden cash to: **Profane Existence • PO Box 8722 • Minneapolis, MN 55408 • USA** We have an extensive mailorder list, filled with **hundreds** of music, print and wearable items! Send 2 x $.37 stamps (or 2 x IRC's) for a the latest catalog, or order online at: **WWW.PROFANEEXISTENCE.COM**

Weight (lbs)	USA: Media	Canada: Airmail	Mexico: Airmail	Western Europe*:	World: Airmail
1	$1.92	$4.25	$5.65	$9.20	$9.75
2	$2.34	$6.85	$10.25	$13.80	$16.15
3	$2.76	$9.45	$15.05	$18.60	$22.95
4	$3.18	$12.15	$20.05	$23.60	$29.95
5	$3.60	$17.25	$23.50	$32.50	$34.00
each 1lb	+$.42	+$1.10	+$2.00	+$3.00	+$3.30

COLUMNS

Live fast, die young. No future. I'll die before I get old.

These are all slogans we've heard for years in the punk scene.

The thing is, as we continue to kick around and keep at it, we are slowly — or in some cases all to quickly — watching our friends who have lived their lives this way leave us. There is something kind of romantic about the idea of living a wild and crazy life as a teenager. 40 oz. punks are kinda cool, when it's all kind of exciting and subversive. But as time goes on, and the days, months, and years pass, and the 40 oz. punks are still drinking 40s and their faces are red and pinched, and their guts extended, and their hands a-shakin', the novelty of being a drunk quickly wears off. The alcoholic old man is an annoying pain in the ass — many times the very same adult that the teenage wild child was trying to escape from. Things come round full circle sometimes when you wish they wouldn't. I was talking about drugs last month, and it's still on my mind. But this time it is because I just found out about another old punk who OD'd. Sadly, the news of people passing comes more and more often these days. I stop and ask myself, has the lifestyle gotten that much more destructive? Or is this just one of those things that comes with age — watching more and more of your peers slip through the cracks of life? I hardly think that we're at a ripe enough age to even be considered old, let alone watch so many people losing their lives.

I think the reality is that I've now known people who've been boozing and using for just long enough that it's starting to take its toll. It's a lifestyle that destroys with time, and that time has come. It's sad. I love the punks and I hate to lose another one, especially to unnecessary self-destruction. I'd rather hear that someone was hit by a car, or lost in a tsunami. I mean, I really wouldn't really like to hear that at all, but at least then I can feel sadness and remorse over the tragic loss of life. But when it's a drug overdose, all I can do is shake my head.

And the ironic thing is that I feel like that on an all-too-regular basis I'm getting news about horrible things happening to good people and it doesn't always have anything to do with drugs. A car recently plowed down a good friend of mine in NYC, and she's all messed because of it. Those who ride bicycles in urban areas, or are closely tied to those who do, can most likely count off a list of people who have been hit, plowed over, or run down within the past year. Not too long ago I got news that a friend of a friend was hit by a car while on his bike; he went through the windshield where he stayed for a good block or so. He is alive, but completely paralyzed. Locally I know of three different people who have been hit by cars since last fall (though honestly, they do always seem to be SUV's). Another friend was run over by a bus, when a car door slammed into him and he flew over and off of his bicycle. The bicycle versus car accidents could happen to anyone, and I don't think there are necessarily cars hitting a higher percentage of punks, except of course that bike culture does in many ways go hand in hand with punk culture. Whatever the case, it is a telling fact about our society that cars running down bicycles or pedestrians is such a prevalent problem. And it's something that we can be conscious of when driving ourselves — as in, always look out your windows before opening your door into the street side, etc., etc. We can also put time and energy into bike safety and awareness and all that sort of stuff. The same could be said of drug safety, but that really is a whole different can of worms.

The live fast die young lifestyle is usually more about risk-taking, intentional self-destruction, or generally living on the edge, or the wild side. And that is something that inevitably takes its toll. Many people just accept that that is how it is, and don't care. Other people feel immune to the damage and think it can never happen to them or their friends. I feel that way in some ways, but I also know it's not true. What comes around goes around. When you live fast with the chaos, you take your chances. I'm not saying that we should slow down and be safe. Safe is good. But safe can also be boring. Sometimes we need to take some risks. Sometimes we all need to take *more* risks. Again, I suppose since so much of the punk culture goes hand-in-hand with situations that are about saying fuck you, going underground, not following or playing by the rules, doing your own thing, taking risks, and even believing that there is no future, etc., it shouldn't be so surprising when people's lives reflect those choices. But I guess I look at the world of punk these days as less about nihilism and destruction, and more about hope and possibility.

To be honest, I don't have a point to sum up what is starting to sound like my little moral argument. I just fucking hate hearing about all these people getting run over by cars, and/or killing themselves on drugs.

Chris(tine) c/o Slug & Lettuce, PO Box 26632, Richmond, VA 23261-6632

LET'S
GET
HURT
MITCH
CARDWELL

Last week, I bought an LP I'd been hunting down for fucking *years* only to see multiple fucking copies the next fucking *day* for less than half of what I paid. The price stings, but not as much as the years of searching suddenly rendered futile by finding what immediately appears to be a cache of "Holy Grail" records that I was too stupid to find. It's almost like some asshole with a magical price-tag gun is hiding behind me and lowering the price on a hidden pallet of my want list items after I shell out X amount of dollars. "OK, Mitch bought that one on the wall. Bring out all the rest of these we hid in the back and start handing them out for free in front of his face. Don't forget to fuck his mother and knee him in the balls on his way out." I'm almost convinced that this stain is a real guy and not some figment of my collapsed imagination. I can see him when I close my eyes. He looks kinda like a troll and/or Scott Soriano. He's holding an ENO record and flipping me off. You want a rundown of reissues this month??? Fuck you. I don't wanna talk about it. I'm at war with the vinyl gods…and I'm losing. Taking shit like that into account, I'm really fucking glad I lost that eBay auction for OBLIVIANS' *17 Cum Shots*. Had I won, I'd probably see 10 for $1.99 the next day. Fuck everything!!!

Although that particular record forces me to walk the Earth in search of treasure (and, apparently, cum), there's no way in hell the latest offerings from the resurrected Goner Records will escape my grasp. You read right: Eric Oblivian's fantastic label is back in a big way this month! In celebration of "Goner-Fest," the label of said name and said reputation has four new releases! First is the debut single by Eric's new band, DUTCH MASTERS. I was lucky enough to see them play last summer, and was pretty much blown away. In the excavation department, there is new/old/huh? 7" by JOHNNY VOMIT & THE DRY HEAVES, Jack Oblivian's first band! If you've ever heard "Chokin' On A Lude," you know you need this. There's also *Chinese Crawfish*, the new LP by KING LOUIE ONE MAN BAND. If this smells as bad as cabbage, we are all in a world of hurt. Lastly, there's *The BBQ & King Khan Show*. BBQ is Mark Sultan, and KING KHAN (Shrine-less, it would appear) is The Artist Formerly Known As BLACKSNAKE. That's right: two SPACESHITS, together again! What more do you need to know?

KING KHAN & HIS SHRINES also represent half of *Billiards At Nine Thirty*, a split LP featuring this other little band you might have heard of…THE DIRTBOMBS! Sounds Of Subterrania just released this monster, and I'm certain it will go down as the most hellacious double-bill of the year. KK soulfully struts while the new-look DIRTBOMBS (now without Jim Diamond and Tom Potter) continue to amaze and confuse. Sounds Of Subterrania releases killer stuff that you *really* have to pounce on, so don't lag if you wanna score one of these. Which, I'm guessing, a lot of you might.

On a DIRTBOMBS-related note, Mr. Blackwell and his Cass Records imprint is off to a pretty impressive start in 2005. Cass' fourth record (already!) of 2005 is the debut by Chicago's highly-touted HOT MACHINES, an all-star band featuring Jared from THE PONYS, Matt from BASEBALL FURIES and the incredibly talented Miss Alex White. For their first 45, "Hole In My Heart" b/w "I Draw Your Face," they offer up some very dark and passionate material, with two songs from opposite sides of the spectrum. Side A churns along underneath Alex's amazing voice while Side B comes off like a more frantic version of the PONYS. Although they seem to operating in a constant state of limbo due to other musical commitments, HOT MACHINES is definitely a band worthy of standing on its own. Hopefully, there is much more to come.

Around MRR HQ, the label that currently has everyone salivating is Die Slaughterhaus. After the recent 1-2-3 punch of DIE ROTZZ, FRANTIC, and TYRADES, every self-respecting punker oughta be kissing the feet of these Georgia peaches. I decided I'd fill a few holes in my DSR discography file and pick up a couple of releases that slipped through the cracks of this column. Specifically, I'm referring to the FAF/RENEGADES split 7" EP and *Pros And Cons Of Blue Spaceships*, a 7" EP by TABITHA. Beginning with the split, I must say that I was thrown for a loop comparable to the initial spin that FRANTIC single. FAF check in with a jam-packed side (five tunes, two of which have "FUCK" in title!) of primitive, snotty hardcore immediately reminiscent of early LA hardcore. Pretty fucking great band, this FAF. Demo quality production, but it doesn't lack any bite or immediacy. RENEGADES don't impress as much as FAF, but their basic garage punk would get any drunken house party bouncing. As for TABITHA, well…it's indie-pop with a folky vibe and gratuitous acoustic guitar and piano "stuff." Folks, I write this column so you don't have to. Remember that! Even still, Die Slaughterhaus will be getting my dough every time they release a record. Hopefully we're all in agreement here.

Mario Solis' Plastic Idol Records has just released the debut single by BLACK DAHLIAS, Sacramento's newest punk hope. Fronted by Matt of TH' LOSIN STREAKS and ZODIAC KILLERS, BLACK DAHLIAS' *Wednesday Night* 7"EP is reminiscent of some of the area's recent greats, fusing catchy pop with an unquestionably punk sound. Not a bad live band either… Everybody wins!

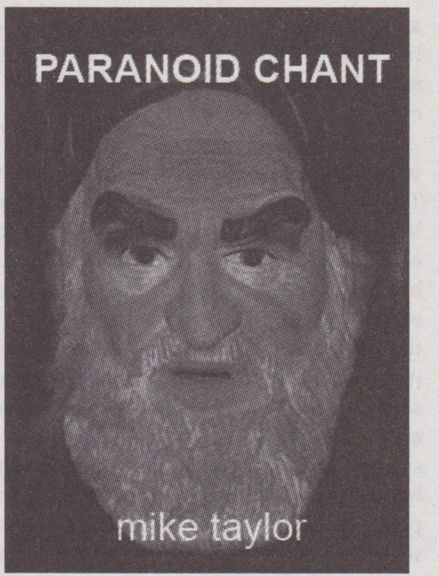
It's sad to see great bands go, but the *B-Ball Music: Songs 2 & 4* 7" appears to be the last offering from POPULAR SHAPES. First off, you might be wondering where the hell "Songs 1 and 3" might be, to which I would say "On their split 7"EP with KURT, you fucking moron!" Secondly, if a band is gonna go out, they might as well go out with a bang as loud as this one. Uptempo, arty punk that sounds light years ahead of anything bands like LE SHOK and their ilk were doing. White Denim Records pull out all the fucking stops with this single, pressing it on some of the craziest fucking vinyl these eyes have ever seen. I can't think of a single reason not to pick this up.

Tony Sagger and his NIGHT TERRORS are back with the *Feel Me* 7"EP, released on New Zealand's Perpetrator Records. What's with the Australia/Wisconsin connection? Beer? Dairy? Who knows? The Night Terrors' brand of Cro-Magnon noise will either immediately put you off or…fuck…I dunno. If you enjoy this, seek help!

Ho-hum…another month, another jaw-dropping TYRADES EP. This is a routine I whole-heartedly support. SmartGuy Records has just released the *On Your Video* 7"EP, featuring three tracks from the same recording session that produced their neo-classic on Broken Rekids. Most bands would sell their souls to have three songs this good on their LP, but bands like Tyrades really spread the quality around. They haven't made a wrong move yet…and show no signs of making one any time soon. Buy everything with their name on it.

You want some serious punk with some serious noise? Thought so. You'll need *Tiny Parts*, the debut 7"EP by Seattle's TRACTOR SEX FATALITY. Imagine the noise levels of any given HUNCHES hit drenching the high-speed arty punk commonly associated with the current Pacific Northwest scene. Then turn it up louder! Nuts shit here, folks. A truly killer single by what appears to be ex-INTELLIGENCE members. *Tiny Parts* is limited and self-released so check the usual mailorder distros and pick one of these up pronto. If you miss out, you can always wait around for their upcoming single and LP, coming soon on Big Neck Records! Until next month…

<<MITCH CARDWELL>>
<<letsgethurt@yahoo.com>>
<<PO BOX 23882,
OAKLAND, CA 94623 USA>>



PARANOID CHANT

mike taylor

Sasha walks up to me at a show or a party or a wedding or a county fair or whatever and takes the beer out of my hand. With a coy, performative smile she walks away. Ben shakes his head and breaks off a bottle from his own six-pack, generously amending the intervention. One room over all the drunk art school girls are passing a plastic handle bottle of some poisonous liquid among themselves, while the boys that followed them there giggle and slobber. A rock band is playing and the dance ritual reserved for their specific type of *thing* is totally happening, like a mad rooster strut/dogfight type dance. Some people have cameras, some are making sound recordings, some aren't really feeling it and take the opportunity to go use the bathroom. The facilities at this venue are a little third world, but not like real poverty, just coy, performative poverty; that just means the kitchen sink is actually a big chemical sink because there is no kitchen, and it's in the same room as the two toilets. People are entering the room in pairs, because there are a lot of people drinking a lot of beer and a lot of waiting. While waiting at the door, two people are having a conversation about the influence that parents exert on our lives that for all our rebelliousness we can't shake. At the back of the line two people are talking about a record; sometimes when people talk about music they're actually talking about emotions and experiences conveyed in the lyrics ("low interpretation") or the actual temperament of the music ("high interpretation"). These people at this party are talking about the record itself: colors of the vinyl, number actually in existence, things like that, stuff like this.

The music stops and the bass player immediately puts down her instrument and throws up on her boots. People seem to not notice. In another corner of the large room, other people are shuffling around sound equipment, setting up a drum set, etc. Before too long people's heads are bobbing to a different, yet similar, beat, lost in those temporal things like songs or movies or loves, hangovers, new clothes. The police have come and are uncharacteristically undemanding in their demands to have the people go home. Unfortunately, in this town the bars close at 1 am, so between 1 and 2 is a pretty bad time to be on the road, especially if you're on a bicycle, as are some of the people who had attended this event. It's 1:30 and the snow is piled high on either side of the road, making the whole experience more daunting than usual as drunk drivers weave their way towards their favorite television programs or french fries or beds.

Bartenders are wiping down counters and emptying big jars of change into their pockets while our hosts are being lectured by the police; some waitresses at this town's few late-night eating establishments are gearing up for the big rush, truck drivers are wisely taking a much-needed break from carrying paintings or lumber or drugs or biological wastes. On some quiet street there are young people who know that there was a show at some secret place tonight not very far away, but they still live under the parental yolk. Ironically, they stay up later than the revelers because they don't get to drink; however, they just use their time to watch TV or peruse the Internet or talk to one another on the telephone. Maybe Next Year, they say, or I Can't Wait to Move Out.

Not far away physicists work late into the night because they're lucky enough to be the people whose passions are their jobs. They read books like *Parallel Worlds* or *Through the Wormhole Lightly* and they have subscriptions to *Scientific American* and I wonder if they ever think of it as secular or vulgar like when we read *Maximum RocknRoll* we laugh at the dumb opinions of columnists and writers. We talk about records and politics and they talk about dark matter and white holes and the very beginning of every single thing. The big buzz around the lab is the LISA probe going up into space in 2011, supposedly to send back photographs of shockwaves generated by The Big Bang, study gravitational waves using laser interferometry, measure ripples in space-time generated by binary systems, things like that. Unfortunately for these scientists and NASA and the taxpayers who fund all this stuff while Social Security is in the balance, many creation stories from way before the microscope was even invented say that the world will cease to exist *as we know it* in 2012. These scientists may or may not know and/or care about this.

Back in the suburbs, the kids are waking up as the physicists go back home to their husbands and wives and small efficiencies and microwave food. Both go about their days in predictable ways, shopping at malls and taking on the phone while the punks make plans for the next show and the next zine and all the plants in our windows grow much slower than they do in the spring. Bills come in the mail and we bathe fairly often, get drunk, go to school, drive around, sunbathe under the light that may or may not be a reflection of the energy and matter generated in another universe, as fish sense ripples in the water, also, as light.

You can write me at PO Box 28226, Providence, RI 02908. Thanks for voting Bush.

FELIX HAVOC

FIN DE SIÈCLE ANGST

If you look at a picture of a hardcore show from the early 80s, one of the things that will strike you is how different the kids dress now than they did back then. Take a minute to look at the shirts the kids are wearing. Most of the kids raging in the photos in a book like *Banned In DC* or *Hardcore California* are wearing flannel shirts, button downs, or white t-shirts with band names magic markered on them. When I got into hardcore, my wardrobe was the same. Thrift store flannels and dime store undershirts emblazoned with the logos and band names of my favorite bands.

If you look at a picture from a show today you'll notice almost everyone is wearing some sort of screen-printed band t-shirt. In the early 80s it was pretty rare for a touring band to have t-shirts or a "merch table" set up at a gig. Black Flag and 7 Seconds are two of the only bands I can remember in the pre-Youth of Today/ Crossover era that had some sort of display of shirts for sale at their gigs. In fact, when I first got into hardcore most of my crew looked down on printed band t-shirts as something not DIY; they seemed to be hold overs from the arena rock world of tour shirts and souvenir programs.

In the 70s and early 80s, concert t-shirts were a big deal in the rock/metal world. Showing up at school the day after a concert with a tour shirt was a measure of status and coolness. I remember scheming with my friends to try to scam older brothers and sisters out of their Rush and AC/DC shirts from legendary tours. I can also recall kids who didn't go to the concerts giving their friends money to buy them shirts, even though they themselves didn't attend. When the Clash opened for the Who in 1982, I bought tickets to see them in DC. When the Clash cancelled the DC date, I traded my ticket to a friend in exchange for him buying me a shirt. The next morning about 20% of the kids at my Junior High were wearing WHO tour shirts, myself included! (I still have this shirt.) A year or so later, when I got into hardcore, this sort of mentality seemed outrageous. The whole point of DIY hardcore was breaking down barriers and music business attitudes. The materialism and braggadocio of sporting a concert shirt seemed kind of ridiculous. I remember reading numerous interviews with Suicidal Tendencies where they lambasted the expensive "Limey Punk" look, and encouraged their fans to make their own shirts. One look at the back of the self-titled Suicidal Tendencies LP will show the extent to which the "Suicidal Shirt" was elevated to a form of crude but effective street art.

In the mid-late 80s, the hardcore scene underwent a series of events that profoundly changed it. Most of the first wave of pioneers abandoned the movement, and those who hung around started to move towards a more commercial approach, embracing metal or college rock and often winding up signing with established labels in those genres. These labels embraced a more traditional approach to merchandising. Next, a new wave of kids came into the scene with a new agenda and a more professional approach to touring. I can remember first seeing Corrosion of Conformity and DRI shirts and a rise of "merchandising" by those bands that entered the metal world. When Youth of Today and their imitators started touring every summer, they left a trail of tour shirts in their wake. The band t-shirt became almost mandatory for the new youth crew scene as well as the crossover scene. Soon, just a flannel or a thrift store button down wasn't going to cut it; everyone at a show was wearing a cool shirt by a cool band.

I think one of the main forces driving this trend was, and remains, the desire of touring bands to make a few extra bucks on tour. DIY touring doesn't pay very well. In fact, with today's high gas prices and depressed door prices, a new band is lucky to even make gas money. Selling records at gigs brings in a few bucks, but a lot of the people at a gig already have the record. What's more, selling three-dollar 7"s doesn't exactly add up quickly enough to pay for gas from Dallas to Phoenix. In the past ten years, it has become more or less a necessity to have some kind of shirts to sell on tour to supplement your income as a band. In fact many of us would look askance at a band that didn't have any kind of "merch" to sell on tour. I've been touring several months a year since 2001, and on many tours the band sells more t-shirts than records. There are some bands especially that I would categorize as "t-shirt bands"—bands whose shirt I see everywhere, but whose records rarely seem to sell in the store or distro. I think this has to some extent driven the commercialization of punk further, as a simple logo isn't enough to sell a shirt. There are so many bands and so many shirts to choose from that a band needs to concentrate on having a cohesive "image" and slick graphics on their shirts. Furthermore, in the era of downloading, many bands—even mainstream bands—have seen their income from record sales rapidly diminish. One way to make up the slack is in merchandising. And why stop at t-shirts? Hooded sweatshirts, thongs, mesh shorts—it's all fair game, and fans seem eager to advertise the bands they like on any article of clothing in any setting. Another factor driving the merch machine is the hierarchical nature of the metalcore/mainstream hardcore tour circuit. In a world where opening bands are basically paying to play, the only reliable source of income is merch. Maximizing this means expanding ideas of branding and marketing into every aspect of a person's life. Yet the fans seem more than eager to support this. They seem to embrace the idea of the article of clothing as a statement of identity. I find this troubling in a scene that was founded on nonconformity. Some items have taken on a life of their own. For example, the Bane hooded sweatshirt has moved from being just a piece of swag to a cultural icon. In fact, a sociology student at a local university is currently writing her doctoral dissertation on the Bane hoodie phenomenon. In the straight edge scene, a whole subculture comprised of shirt collectors, shirt want and trade lists, and outrageous Ebay prices has arisen, and has become the norm in a sort of mirror of the record collecting subculture.

Anyone who runs a label now will tell you things are more difficult than ever. There are tons of records, bands, and labels—many more than ever before—and each is competing for an even smaller number of interested people. When hardcore started, there was not much else to do for the youth. There was no cable TV, no internet, no video games. Unless you were into, say, building model rockets or Dungeons and Dragons your choice was music or sports. Today, the video game industry is bigger than the music industry, and most people would rather stay at home and watch cable or surf the net than hassle with trying to find a parking space near the club to see some band that sounds just like every other band, and buy a record that is OK, but just doesn't compare to the classics. This is world where low-quality bootlegs at twice the price outsell new releases by even the best new bands. And most of all, a world where bootleg t-shirts of classic bands outsell any bands' records. I for one looked closely at how many records I was selling through my mail order and website versus how many t-shirts, and decided to totally rethink the way I dealt with shirts. I have always focused on music and records. For many years, though, I ran a shirt press and distro as a way of subsidizing the label. The income from the shirt printing kept the money coming in and kept the prices of the records low. I ran things this way for about nine years. Over time the label grew, and when I started doing LPs and CDs the income increased to the point where the shirt distro was more of an impediment than an asset. When I moved in 2002, I sold my shirt distro to Crimes Against Humanity Distro and decided to focus on records instead.

I still sell shirts, and a lot of them; in fact I realized that in the downloading era some bands were selling more shirts than records. And also, bands that have been around for a while still sell shirts consistently, even if most people already have the record. I decided to really pump up my shirt distro and start taking the shirt artwork more seriously, just like I would record cover art. Shirts have gone from being an afterthought, an accessory, to part of the main focus for a lot of distros. In fact, there are now quite a few distros that sell only shirts, and I'm willing to gamble they are doing a lot better than any record label is right now.

I think everyone should take the time to ponder what all of this means for hardcore. How does the emphasis on materialism and advertising a bands logo on your body day and night really fit into the original ethics of DIY hardcore? Why should we pay bands so poorly for their art that they have to resort to selling trinkets and bric-a-brac just to get to the next town? Why should labels scrape by and suffer while shirt printers rake in the biggest take? Isn't it music and ideas and not fashion that is what hardcore is all about?

While everyone is wrapping their head around those issues, here are a couple more: bootlegging and sweatshops. A touring band either prints their own shirts or hires out someone to print them, marks them up a few bucks above cost to whatever the market will bear, and keeps the proceeds to fund their tour. A record label usually has some sort of agreement with the band to give them money or shirts as payment for the shirts they sell to stores and from their website. A band logo or piece of art, however, takes on a life of its own after the fact. We all instantly recognize signifiers such as the Crass logo, Black Flag bars, or DK logo. Once the tour is over and the images imprinted on the minds of many fans, the artwork is there for anyone to copy, scan, and start reproducing. It's a short jump from me writing the Faith "F" on my notebook in high school, to a magic markered shirt, to printing shirts in art class, to setting up a little print shop and printing a few dozen for friends, to printing hundreds and selling them by mail, and today of course online. In most cases, no one even considers that the band might still be selling shirts of their own and counts on them for survival on tour. As a band, having kids make their own shirts of your artwork is quite flattering. But when you go into a store or go online and see the shirts you printed yourself competing against cheaper, lower quality bootlegs from which you see nothing, it's infuriating. Most labels count on the income from shirts to help subsidize their costs, so when shirt distros, even ones with good intentions, flood the market with copies of the same design, I think the label has grounds to grouse. Consider this—the logo or artwork on a shirt would not have that power of recognition if the band hadn't dedicated hundreds of hours to writing and practicing the songs, buying gear, recording, touring, etc. And no one would know the artwork if a label hadn't invested a great deal of time, money, and sweat into releasing and promoting the records. So why shouldn't the band or the label be entitled to reap some of the financial reward when that art is reproduced for profit?

I know when I started making shirts, none of this even dawned on me. I printed Subhumans and Discharge shirts in my bedroom because I thought those bands were cool and I liked the artwork. But as we saw above, it was a short jump from that act, to making shirts for friends, to running a full-scale shirt distro. After the rise of the internet I realized my shirts were now available to a world market. I kept running with the business—I needed the cash for my label. But I started to think a lot about the fact that I was making money off of bands and not giving them anything back. I rationalized, as many still do, that the bands were broken up and members had dropped out of the scene. What did it matter? Personally, I still hold this view in most cases. If the band is long gone, and members have long since quit the scene, what does it matter if their long abandoned art is reproduced? But when it comes to current bands, or bands whose members are still playing in the punk scene, I think the waters get much murkier. When I was doing a lot of shirts I would get random phone calls from ex-members of Dr. Know, Government Issue, the Proletariat, or whoever. I would always offer to pay royalties, give away shirts and records, or just stop printing them. Most of the bands seemed a little disappointed to find out that I was just a punk label selling shirts by the dozens each year rather than the thousands. But the offer was always there in my catalogs and on my website for bands to get in touch if they were concerned about me using their artwork. When I sold the shirt distro, I decided to only do shirts by the bands on my label. I would pay all the bands and establish royalty, and I would be the only "official" printer of these designs. This way, whenever they saw someone wearing the shirt they would know they were getting paid. I would like to go on record as saying the minimum acceptable royalty to a band for a shirt in the DIY hardcore scene should be 1$ per shirt or 10% or shirts printed. And if you can get a better deal, take it. To this end I would encourage shirt printers to contact bands and offer them a similar remuneration, or try printing their own original designs and see how well those sell.

Another controversial issue is the use of sweatshop labor in shirt manufacture. Most of the shirts used for screen-printing are manufactured in underdeveloped nations where poor pay and working conditions are the norm. Many find it ironic that the bands that scream the most about injustice and exploitation often have their shirts printed on products that are at the pinnacle of a system of injustice and exploitation. On the converse, however, the punk scene is full whingers and complainers who will call you a rip off and a sell out if you charge an extra two dollars for an American made shirt. And who will buy your twelve dollar, sweatshop-free American-made shirt, when the guy selling shirts on the other side of the room has the same design in his distro for eight? I would personally love to switch all my shirts to US made, sweatshop-free shirts. In fact, RAMBO insisted that their shirts be printed on sweatshop-free apparel. But I would also like to see my competitors and indeed, the punk scene as a whole confront this issue. I would really like to see someone who is more informed on this issue write an article for *MRR* about the t-shirt industry and bring to light information about different companies and their practices. For example, shirts can say they are "American Made" when they are actually made by Chinese workers in sweatshops on Saipan and Guam, and there might be some shirt companies that manufacture in Mexico or Honduras, but treat their workers fairly and follow good labor practices. I'd really like to see someone who knows this issue come forward and do some good investigative reporting for this magazine to inform the scene at large.

MORE THAN
FASHION
CARL
CORDOVA

Back with a Vengeance

A month off from column duty was good for me. I was busy doing the touring kind of duty—or a tour of duty, if you will. OUR TURN and company did a sweep of the Southwest before marching back up to the great state of California. Our objective was to squeeze in one last mini-tour with our friends in LIGHTS OUT before we broke up. We chose the Southwest as our target because, frankly, we owed it to Texas (a state that has always showed OUR TURN a great deal of love). More bands should make the effort to play Texas instead of flying over it. The kids are fucking awesome, and they sure as hell don't mind driving thousands of miles to see your band, so return the favor. Now that we got that out of the way, lets get down to business.

This Month In Reviews

V/A Assault City – Syracuse Hardcore Compilation EP

Being a hardcore kid in Syracuse right now has got to be pretty rad. I mean besides PATH OF RESISTANCE getting back together (sic), you have a great comp like this to represent your city. Regional comps like this don't come any better, which is why we should all be asking ourselves why our own cities can't represent like this. Each of the six bands on here play great, fast, and pissed hardcore/punk. The BLACK SS song—which the comp is named after—is my favorite track, but the AWOL and ATTITUDE tracks come in a close second. The remaining three tracks by NO IDOLS, HIT THE LIGHTS, and DAGGERS RULE are also good. Could 2005 be Syracuse's year? This compilation would certainly lead to me to believe so. You can order this from Reaper Records, PO Box 2935, Liverpool, NY 13089 or check out www.reaperrecords.com.

LOJ 2005 Demo CD

Picking up where DESPERATE MEASURES left off, the drummer, bassist, and full time roadie have started a new project called LOJ. People looking for a DM sequel will need to look elsewhere, because LOJ is something pretty different musically, and *completely* different lyrically. Matter of fact, the political nature of the lyrics really threw me for a loop. Not a bad thing by any means, but I was a little surprised to see topics like abortion and the war for oil touched upon. I would be doing this review a great disservice if I didn't mention the *huge* BURN influence in their sound. Fans of the early 90s post NYHC sound should pick this up. The vocals took some getting used to, but they definitely grew on me. LOJ will be recording a split 7" with Austin's IRON AGE for Lockin' Out Records, and then they will be working on their debut full length LP for Youngblood Records this Spring. Oh, and just in case you are wondering, LOJ stands for LION OF JUDAH, which is why I think they are sticking with just the acronym. You can check out two songs from the demo at www.youngblood-records.com.

LAYIN' IT DOWN – 2005 Demo Cassette

We finally got to play with this band in Texas, and not only were they energetic as hell, but they all looked like they were having a blast on stage. While some of the lyrics seem rushed, the better song writing and overall production make this a vast improvement over their first demo. Five songs (not including the intro) of solid, straight edge youth crew hardcore from Dallas that at times reminds me of a less melodic CHAIN ON STRENGTH, and at other times reminds me of IN MY EYES. You can order this demo by emailing them at xlayinitdownx@hotmail.com.

Word on the Street

Todd from CARRY ON and Aram from CHAMPION have just finished recording songs for a project they are working on tentatively called GHOST. The rough mix that I have heard doesn't have any of Aram's vocals yet, but the music Todd recorded is fucking outstanding. Imagine some DAG NASTY, some VERBAL ASSAULT, and a little CARRY ON. Even if you only like just one of the three, you are going to want to pick this up. It looks like Bridge 9 is putting it out, so be on the lookout for that in the coming months.

After some intense LIMP WRIST reunion shows on the West Coast, there is talk about them recording another 7" to support some possible East Coast dates later in the year. Whether or not this happens, go to your local store and pick up the *official* LIMP WRIST discography CD. Remember, if it doesn't say Lengua Armada / Cheap Art / Golden Shower/ Arashikage on the back, then it's just a bootleg with no pictures.

LIGHTS OUT just finished recording their full length LP for Youngblood Records. They recorded it at Grizzly studios, the same place LOOK BACK AND LAUGH recorded their split with DROP DEAD. It should be significantly more raw than their first 7". I haven't heard it yet, but I have been told that it is definitely different than anything else they have recorded. Whatever it sounds like, I know I'm going to love it (even if there are effects on the vocals).

Like I mentioned a few months back, OUR TURN is breaking up. THE FIRST STEP is coming out to play our last weekend tour in California. The confirmed dates are April 8th at the Gilman, April 9th at the Che Café with CHAMPION and BLUE MONDAY, and April 10th in Santa Cruz with KILL YOUR IDOLS and FORWARD TO DEATH. Shoot me an email if want the specifics.

Speaking of THE FIRST STEP, they also just got finished recording their LP with Walter of GORILLA BISCUITS/QUICKSAND fame. I cannot describe how excited I am to finally hear this. Check www.livewire-records.com for more info.

Please send the RAIN 12" to:
746 Baker Street, San Francisco, CA 94115,
ih8thekids@gmail.com.

Soundtrack for a Winter Tour

INTEGRITY – *In Contrast of Tomorrow*
ASHES – *Discography*
IGNITE – *Call On My Brothers*
LOJ – *Demo*
AS ONE – live (be on the lookout for this awesome new Texas band!)
IRON AGE – live (Youngblood's latest and greatest)
MIND ERASER – live
PINBACK – s/t CD (San Diego represent)
KOOL G RAP & DJ POLO – *Wanted: Dead or Alive*
MENTAL – everything (OUR TURN's favorite band to see live)

RaNSoM
NoTE$
by Erika Ransom

A Very Very Short Ransom Note

How long until the United States crumbles under the weight of supporting a greedy empire? How long can a MRR columnist write about tour?

The correct answer to both questions is, "too fucking long."

This has been a hell of a week, a hell of a month, a hell of a year!

Hmm. So, I think I will leave you hanging about tour. I will have to come back to that story next month.

Right now, things are pressing in on me, life is going full speed, and I'm whirling in the storm, trying to take it all in, trying to keep focused. Trying to get everything done!

This month, I'm in the midst of organizing La Rivolta! a two-day anarcha-feminist festival in Boston, celebrating International Women's Day. At this writing, there is exactly a month until the event, March 5-6. Holy Emma Goldman! Damn! Over the last month, La Rivolta has quickly become the largest single event I've ever helped put together, and also the most exciting. I have learned a lot in the process. For instance, I've never had to apply for an "entertainment license" from the city, made a Web site in a day, or fronted so much money for an event. All things

I'm doing for La Rivolta. I've been surprised by issues that the festival has brought up within the punk scene, and also energized that it has sparked so much debate and thought about gender, punk, and even what a feminist-punk-anarchist event should look like. I would say that the best thing about the festival process so far is that it is gaining energy as more people become involved, and that it is extremely empowering that we are doing this ourselves. No one is telling us what our festival should include or what it should be like, what we can or cannot do. We are doing this ourselves!

And for me, the process is just as important as the end result. I'm sure that I will write more about it, but for now I'd just like to thank Mari, Gretchen, Lucho, and James for all the nights of scheming, planning, debate, and dreams about this event, and all the volunteers who have contacted us and gotten involved over the last few weeks. You rock!

Also, I want to thank Nicole for a wonderful conversation during her interview project that brought up and questioned the very meaning and basis of gender in our lives. Our culture is not going to budge or change an inch until all of us begin to ask the hard questions, and help each other search for answers.

Another thing going on personally is that I'm changing my life in dramatic ways. I've given notice at the cable access station where I've worked for the last four years, so I can have more time for tour and traveling. This is a huge step, and I'm excited about the possibilities, but also concerned about finding a job to pay the rent when I come home. But that worry will have to wait. My video projects are in the works, and at the moment I'm organizing a group calling ourselves the Daughters of the Video Revolution to video tape La Rivolta and create a documentary about the event that will hopefully capture the information, energy, music, and spirit of the day.

I am also moving to a new apartment at the beginning of March! So, my next column will be written from my new room, after living in my current apartment for over five years. It will be much cheaper than the place I'm in now, but my future room needs a little work—like a door for instance—and a fresh coat of paint to cover over the stains on the walls, yikes. Punk rock! I will also be getting rid of most of my belongings over the next month, preparing to travel and move out to San Fran for the summer.

Things are hectic and furious, but also exciting and full of possibilities. So, this column is just a very short Ransom note. Next month I promise much more.

But for now, I've got to go. Lots to do!

Don't forget, you have the power to change your life, and make things happen. And when we work together and combine our energies and ideas, the possibilities can seem boundless.

Check out http://www.larivolta.org, www.larivolta.org, and contact me at ransom@theprofits.org.

In Solidarity and Blazing Guitars, Erika

MRR: Do you get a
George Tabb sez
Take my life, please!

So, there I was, back in high school, and things hadn't changed. The jocks still had mullets, and would slap me in the back of the head as they passed me at my locker in the school's hallway while I furiously tried to remember my combination. Then, a couple of cheerleaders would pass by, point at my black leather jacket, women's stretch jeans, and oversized sneakers, and giggle to themselves before calling me "faggot."

But none of that mattered. What mattered was what was inside my locker. My books. My papers. I had forgotten to study for the big test, and I knew if I didn't remember my locker combination and get inside of it really quick, I was done for. I'd end up with a bad grade that would follow me around for the rest of my life. A black mark on my history. Doom fueled with fear made me start to kick and bang on the locker when those numbers wouldn't come to me. The end was near.

Then I heard it.

That loud screeching sound.

Like 10,000 dismembered fingers against a blackboard.

And I awoke.

School was out. Forever.

*

"Oh my God," screams Wendy, as a huge shadow blankets our Tribeca apartment building, followed by what can only be described as the bang heard around the world.

"A plane just hit the twin towers!"

I jump out of bed and scream that's it probably just a Cessna. A small plane. Like the one that hit The Empire State Building many years ago.

At least I think I said that. When I got a good look out of our living room window, where Wendy stood crying, and PJ, my nine-pound yorkshire terrier, was barking his head off, I'm not sure what came out of my mouth.

Before us, about 500 feet down the street, stood one of the world's tallest buildings, with a huge black hole near its top, slowly burning like a lit cigarette.

"I fuckin' knew this would happen!" I scream at Wendy, like it's her fault. PJ barks at first in agreement, then in protest.

"The plane," cried Wendy, "It just flew right by our window and crashed into the tower."

I look back at the gaping black hole, which by this point, began to produce tons of black smoke.

"Fuck this," I say, more to myself than to anyone else, and run into our tiny kitchen and search frantically for the tiny bit of Jose Cuervo that's left.

It's gone in less than five seconds.

"What should we do?" screams Wendy, while the booze wakes me up for the day instead of my usual cup of coffee, "Should we call 911?"

Of course I was oblivious to the meaning of those numbers at this point, and told her that everyone else probably already has, and let's turn on the TV.

We do.

First our local news channel, New York One, carries a live feed of a static camera view of what I am sure is going to turn out to be World War 3.

The other channels quickly catch on, and soon, we see the view from our living room window match our television set.

After watching in disbelief for a few minutes, I tell Wendy it's time to go.

"Where?" she asks, as I begin to smell smoke.

"Anywhere but here," I tell her, fearing the fucking thing is going to collapse.

Sideways.

Falling on our heads, crushing us like ants.

Like I always knew it would.

Truth was, we had the same view from our bedroom as our living room. The two towers, huge monoliths, that always looked like man-made nightmares to me. I wanted trees, grass, hummingbirds, and sunshine. What I got was cold gray steel in inorganic shapes. Natural was not in it.

But, like most New Yorkers, I understood this was the tradeoff of living in the city. A man-made skyline, and black soot instead of dirt.

But what I got in return was culture. People of many races and religions. Foods of the world, as well as the diseases from around the globe to match.

As we stood watching the first tower burn, and people jump out of windows to their bloody deaths below, making that loud "popping" sound when they hit the ground, I realized maybe New York wasn't all bright lights, big city anymore.

Wendy's sobs quickly woke me from my burning rage.

"We gotta go," I tell her, more calmly this time, but in a firm voice like the one my dad used to use on me when he was ready to go somewhere.

"I don't know," sobs Wendy.

"What's not to know?" I ask her as our neighbors on the 16th floor of the building all start to go from one apartment to another, gawking and crying together in disbelief and fear.

Suddenly, one of our neighbors, Angela, points to our TV and says "Look!"

We do.

We see a second plane heading for the other tower and we watch out the widow as it slams into the second building. Suddenly there's a huge fireball, and we all feel the heat against our faces.

The sound of the explosion seems to come some time later.

"Holy fucking shit," is all I can manage to say.

*

Events unfold, leaving us with more than just bad grades or black marks on our history. What seems like hours later, but is probably more like minutes, we find ourselves running up Broadway, with PJ, our nine-pound yorkie, wrapped in a wet towel, being chased by clouds the size of Godzilla and King Kong.

It's all very surreal and quiet as we run for our lives, seeing others doing the same, covered in white soot, blood, or both.

I swear to myself that if we make it out of this alive, I'm getting the fuck out of the city, and never coming back.

This place was obviously the bulls eye to some terrorists, and a nice quiet mountain lodge sounded wonderful just about now.

*

About a year and a half later, I hadn't found myself any closer to that mountain lodge. Where I did find myself was sleeping on my stepdad's floor in the West Village, about a mile and a half from ground zero.

Wendy and I had spent the last seventeen or so months trying to convince everyone the air downtown was poison. We had returned "home" about ten days after that day, because the government through the EPA told us the air was safe. When we returned to Tribeca and tried to live in our apartment, after brushing off inches of dust off of everything, we found ourselves sicker than we'd ever been.

While the place stunk to high hell of a chemical soup I can't even describe, as well as of death, it also stung our noses with the stench of a cover-up.

So, living on my stepdad's floor, we went all over television and newspapers, proclaiming our suspicions to the world. And ourselves.

Soon we were in big magazines and on covers of national dailies. We even went up against Christine Todd Whitman, the chairperson of the EPA, live on national television.

We knew what we were talking about, and let's just say that she never did a live interview about The World Trade Center or that day ever again. And quit her job not too soon after she went up against us.

At this point you are probably asking yourself why we did all of this.

We told ourselves it was to save the lives of those who lived or worked near what we now refer to as America's Chernobyl.

But another reason we fought so hard was so that we could stay in the city, find another place to live, and continue on with our lives. Me, playing the punk rock and writing for newspapers and magazines, and Wendy, designing her jewelry.

But instead of living our lives, we found ourselves living in lines. Lines for grants. Lines for food. Lines for medical help. Lines for information. Our careers, along with many other New Yorker's, had taken a nose dive south, and soon we began to depend on the same government that was lying to our faces about air we breathed.

So, as a couple, with a nine pound furface for a son, we decided we'd no longer be the poster children of September 11th.

Enough of our friends had died that day, and we knew that if we continued to stick around, we'd soon join them.

So we left New York.

Where they still think I'm Henny Penny.

In denial that the sky has already fallen.

*

We relocated to Phoenix after spending quite a long amount of time pondering, like the Talking Heads song, "Life During Wartime," we were "finding ourselves a city to live in."

We checked out LA and San Francisco extensively.

They were far away enough from the bulls eye not to be too scary, but the possibility of earthquakes really shook us up.

We were already suffering from PTSD, and all we needed would be *that*.

Also, truth be told, you gotta be fuckin' rich to live in those cities.

Either that, or live like a cockroach.

Like we once did in New York.

And we'd had enough of that.

Portland, Oregon was also a thought. I love the place, but it's too rainy for Wendy, who's a natural ball of sunshine, anyway. No need for her to live in a city that would try to extinguish her for three quarters of the year.

That meant Seattle was out as well.

Then we thought about Phoenix.

Near where Wendy had grown up.

A place I'd visited, and lived in mortal fear of a scorpion stinging PJ, or worse, a coyote eating him.

But it wasn't anywhere near the bulls eye, and PJ and I could always stay inside. There was such a thing as air-conditioning. Of this, I had to keep reminding myself.

*

About a month after moving into our new home in sunny Phoenix, I began to notice that all the girls here had huge boobs. I mean, like *huge*.

Okay, it wasn't a month, it was a few minutes. The real estate agents who showed us around had them, the ladies working at the mall had them, and, if by some stroke of luck, I happened to be driving past a high school when school was letting out, I saw that the kids had them, too.

At first I found this quite strange. I'd call my friends in New York City, and tell them this was the "Breast of the West." Of course they wouldn't believe me. If they couldn't see it, they couldn't believe it.

So I began pointing it out to Terry. Every time I would, she'd punch me in the arm and tell me to stop staring.

But how could I?

And more importantly, why would I?

They got those things for a reason.

Eventually, Wendy, and her mother, explained to me that it just wasn't polite to stare at women's breasts, even if they looked like ripe cantaloupes and as bouncy as beach balls. Supposedly, I never stared at breasts in New York, so why should I start staring now?

I tried to explain that it was different out here, but they convinced me they were right and I was wrong.

Staring at women's chests is bad.

So I stopped.

Last Wednesday night I found myself at

Merc Bar. That fancy-pants place over at that Biltmore thing. I struck up a conversation with two women and four huge breasts, and didn't look down at them once.

At the end of the night the girls told me it was nice meeting a gay man from New York.

*

While boobies are a big plus for Phoenix, even though I'm not allowed to look at them, that coyote shit is deep in the red.

About the same time as I began to venture out of my home in this blast furnace of a town, I heard on the local news from some wild-eyed newscaster with too much botox that there was a coyote attack mere blocks away from our home.

I quickly called Wendy, who ran all the way across our huge house (compared to our shoe box in New York City) and watched in amazement as Botox Betty went live to a helicopter that we could actually hear outside our home.

It was like 9/11 all over again, and Wendy and I started to get that uncomfortable feeling.

The newscaster in the whirlybird explained that the coyotes were near, and police were giving chase on foot. We look at each other, than at PJ, and swore that he was never allowed out in our yard alone. Ever again.

Fuck this nature shit.

Of course, the next day, while explaining this to Wendy's stepfather, he just grinned from ear to ear.

"Coyote," he said.

We told him, yeah, we know, it's a big nasty dog with sharp teeth.

"No," he said, still smiling really big, "Ki-Oat-Aye."

"Whatever," I said, wondering what was with the latin accent.

"It's not a dog," he explained.

I told him I knew, that it was more like a wolf, with big teeth, a bushy tail, and they ate small animals like PJ. Or Wendy.

Wendy's step dad laughed once more before he explained that the police were looking for Mexican smugglers.

I must have blushed till I was purple, then realized I've got a lot to learn about this place.

Like why everyone drives cars the size of trucks that get gallons to the mile. Or, why do people wear guns on their belts? Or, why there are so many strip clubs? And how come it's still 1978 on the radio out here? So many questions. So few answers.

This is gonna be fun.

*

Last night I dreamt I was back in High School again, and my fucking locker wouldn't open. I knew the combination, but it just wouldn't budge. The jocks, besides having mullets, now wore guns on their belts, and the cheerleaders had Megabreasts.

Only in this dream, they weren't laughing at me.

They were actually trying to help me open my locker.

Promising to help me study for that test.

Then I woke up and saw green grass and humming birds outside my window.

And realized I was in Phoenix.

And I smiled.

For the first time in a very long time.

Endnotes:

1. www.georgetabb.com
2. *Playing Right Field: A Jew Grows In Greenwich* is a good book.
3. The Bible is a stupid book.
4. Furious George just played NYC, and joining us was the mighty Marc Rentzer from Letch Patrol and Iron Prostate! What a fuckin blast! Even Norman Bates & The Showerheads played. Best night in years!

I have an announcement to make and it regards the review section at the end of the column. I get a lot of stuff sent in for review and, in determining which records to review for this column, I've decided that I need to find a way to prioritize my review pile. If there's a limited edition of the record, you have to send two copies—one of the regular pressing and one of the limited pressing. If you just send a regular black vinyl copy, I'm much less likely to write it up. If it's a CD, I also need two copies to consider a review. Front and back inserts in tact. No stupid advance versions or CD-Rs. Thanks for your cooperation. I have to admit I wonder if I'm being somewhat greedy or asshole-like, but there has to be a determining factor in what gets in the column.

OK, I'm just joking... April Fool. Hey, isn't April Foolin' an *MRR* tradition? Some of the past pranks in these very pages have been classic. How about the time they were going to make MRR an online only zine—I'm looking at the April 1999 cover where it says "Last Print Issue" right now. I think a fair amount of people fell for it, too. How about the 2001 prank where Felix Havoc wrote about buying up collectible records for an investor who would then warehouse them and eventually auction them off? He was going to get a $40,000 per month budget to get punk records on eBay, in stores and at record conventions. In that same issue, there was also the announcement that the MRR record library had been sold for $250K but everything had been converted to MP3. Just last year, Mike Thorn announced he was leaving MRR to embark on a career as a spoken word artist. Of course, he did eventually step down as a coordinator, so maybe that planted the idea. Who knows... Funny shit. I'm too lazy to look at 20 years of April issues but there's a long history of such shenanigans. April Fool's jokes, in general, don't seem to be as commonplace anymore. Too bad—it's a lost art. The April Fool's prank used to be a staple of radio broadcasts but, in this post-9/11 era, I guess people are more skittish. These days, Orson Welles would probably be sent to Guantánamo for his "War of the Worlds" skit. Some years back, the mainly un-funny shock-jocks Opie and Anthony, who still did a local Boston show and weren't yet syndicated, announced that the mayor of Boston had been killed in an automobile accident and got fired for it. Actually, that's not very funny.

I used to pull my own pranks. When in college, there were a bunch of people in my dorm who were Bruce Springsteen fans. On the morning of April Fool's Day, I told a few of them that Bruce was playing a surprise club show at a small venue about two miles from our dorm. The show was that night and tickets were to go on sale at 10 am. A bunch of 'em threw on their jackets and were halfway out the door before I said, "April Fool." If I was really cruel, I could have let them find out it was a hoax on their own but their irked/angry expressions after telling them was reward in itself and a nice payback for most of 'em treating me like crap all year.

I've done a few internet pranks as well. In 2001, I published a press release saying that I was reopening the Rat in Boston. For those who don't know, the Rat was a legendary punk club that actually opened in the 60s, became ground zero for Boston punk around 1977, and finally closed in 1997 when the owner sold the building. It was leveled and there's an overpriced luxury hotel in its former spot—in fact, they demolished the whole block, completing the gentrification that's been going on in

Kenmore Square for 20 plus years. It's just not right.

But, getting back to the joke, I took the phony release and posted it on the alt.punk usenet group and a few other places and people took it at face value, not noticing the April 1 date. I said I was reopening the club in the same vicinity, across the street and listed that some defunct or hibernating bands, such as SLAPSHOT, THE TROUBLE and WRECKING CREW would be appearing, plus some "special guests" from Washington, DC and Boston who I couldn't divulge at the time. That should have been kind of a tipoff there and a few folks did say that's when they knew it was a hoax, but many others fell for it. Then they started posting it on other websites and message boards. In fact, that's how I found out about the Revelation Records message board, because someone posted it there. I forget how the joke was finally revealed but there were a lot of disappointed and pissed-off people. That's still the best one I've ever done—even better than when I announced *Suburban Voice* was becoming a Christian punk zine or when I said that I was selling a 25% share of the zine and the back cover to Seagram's because I couldn't afford to publish on my own anymore and needed a cash infusion—but that I still maintained complete editorial control.

Since then, no one falls for 'em anymore. It's a more cynical age, I tell ya!

Let's move on to something not nearly as funny. I wish the following story *was* an April Fool's joke. Last month, I nominated "Chowdah-Heads of the Year." Well, not that I'm planning on making it a monthly occurrence, but I could make a long list every month. This month's winner—or loser—is newly appointed Secretary of Education Margaret Spellings, who is part of the increasing cadre of morality police. Jesus fucking Christ—ever since Janet Jackson's so-called wardrobe malfunction last year at the Super Bowl and Bush's alleged re-election, the paragons of virtue are emboldened. And Spellings is part of that mindset. She has a problem with a PBS show called *Postcards from Buster*, where Buster the Bunny goes to visit families—he's in cartoon form but the families are real-life—and there's an episode where he goes to Vermont and visits with two families who happen to be headed by lesbian parents. The sexual preference of the parents isn't even the focus of the episode—the main plot line is Buster learns to make maple syrup. But, according to Spellings, "Many parents would not want their young children exposed to the lifestyles portrayed in the episode." Putting aside the underlying homophobia of that statement, shouldn't it be up to the parents to turn off the TV or change the station? Why should the government act as censor? Although I have to admit I would encourage the kids to sneak around behind their parents' backs and watch what they're not "supposed" to or listen to music with dirty words—hee hee hee.

According to the left-leaning media watch group FAIR, PBS pulled the episode "the same day that [they] received a letter from [Secretary] Spellings condemning the episode and asking PBS to 'strongly consider' returning the federal money that went towards its production." So PBS caved in—emblematic of their increasingly rightward direction. The good news is that some local affiliates, including Boston's WGBH, did run the episode and the response was mostly positive. Of course, this area tends to be quite a bit more liberal, despite the presence of a large Catholic population. I think there might be problems if they showed in more of a Bible Belt region and that's a shame because those are the people who *need* to see that episode.

One might question Spellings' priorities, especially because she's new on the job. Shouldn't she be concerned that students get an adequate education? Shouldn't she be more concerned with decaying buildings, a lack of books, and inequalities from one district to another? No, she's worried about a fictitious bunny rabbit visiting what seems to be a happy family whose parents happen to be gay. Great fucking priorities. And par for the course in these ridiculous culture wars—the same culture wars where the idiotic James Dobson of Focus on the Family says that Spongebob Squarepants is gay. These people *seriously* need to get lives.

*

... On to this month's selection of records and CDs that did make the cut...

LIMP WRIST – *Thee Official Limp Wrist Discography* (Cheap Art/Lengua Armada/Golden Shower/Arashikage CD)

41 songs of gay-positive/straight-edge hardcore punk. LIMP WRIST came and went like a fiery comet (although there has since been a reunion without original guitarist Mark Telfian). Blazing, catchy riffs, seamless execution and, at the center, Martin's angry vocals—raging against everything from Christian punk to Dr. Laura to pop music to mainstream gay lifestyles. LIMP WRIST was meant to provoke and be in-your-face—which is why I still love 'em. It helps that they also have the musical skill and songs to keep it memorable. This CD includes their album, EP, split, demo and various comp tracks, plus live video from The Smell in LA. One of the best bands of the past five years. Margaret Spellings and James Dobson would both hate this band, which is all the more reason to listen. (PO Box 2101, Philadelphia, PA 19103, www.cheap-art.com)

THE HOLY MOUNTAIN – *Bloodstains Across Your Face in Decline* (No Idea, CD)

THE HOLY MOUNTAIN is from Florida but there's a strong Swedish hardcore influence, as well as similarities with TRAGEDY and bands of that ilk. Dramatic, powerful hardcore with howling vocals, sweeping passages, and melodic underpinnings played at a mainly blistering pace. The Swedish roots pop out most blatantly for their cover of ANTI-CIMEX's "War Machine" and their own songs pack guitar-driven fury along with politically-charged lyrics. Combines their LP, a previous 7", and two unreleased songs. (PO Box 14636, Gainesville, FL 32604, www.noidearecords.com)

KILL THE MAN WHO QUESTIONS – *Industry Document: Singles, Live, Unreleased* (Cheap Art, CD)

A firebomb of a band—dual vocals (for most of the band's tenure), blazing guitar, and a mainly speedy attack that became increasingly refined and powerful over time. In fact, the songs that lead off this disc were the last they recorded, and KILL THE MAN WHO QUESTIONS hardly sound uninspired or come across as if they were going through the motions. KTMWQ was an intense hardcore punk unit and that's at the core of their sound, but diverse influences could be introduced as well—such as the post-punkish/mathy elements for "Finger to Bone." A catchall for various 7",, comp, unreleased songs, etc.—in other words, everything but their "Sugar Industry" album. There's also five live songs on video from the band's final show at the Unitarian Church in Philly. Their outrage at life's inequalities, at regressive elements in their musical universe such as Christian hardcore and so-called PC backlash, are forcefully stated. I miss this band. (PO Box 2101, Philadelphia, PA 19103, www.cheap-art.com)

DESTRUX – *Enter the Thrash Kick* (Punks Before Profits, 7" EP)

Young, loud 'n' snotty. No, not the DEAD BOYS—that's what this hyperspeed hardcore band embraces. Add in a healthy love for skating and an anti-authoritarian attitude and some double-fast thrash, speedy breakdowns, and ranting vocals filled with the energy and enthusiasm of youth. (537 Caroline St., Rochester, NY 24620, www.punksbeforeprofits.com)

CAPITAL DEATH – *Carbon* (Punks Before Profits, 7" EP)

Rabid and ravenous. Perhaps a little on the loose (i.e. sloppy) side, but this Nova Scotia band attacks their songs with speed and rawness. Piercing guitar and fuzz-buster bass powered by scampering drums and howling vocals. Includes a cover of YOUTH OF TODAY's "Make A Change" played with off-the-hook throttle. (537 Caroline St., Rochester, NY 14620, www.punksbeforeprofits.com)

RETCHING RED – *Get Your Red Wings* (Bleeding Bitch, CD)

Something has *really* gotten into former TILT vocalist Cinder Block. Her vocals on this album are filled with boiling over rage and a rasp that cuts like a machete. On "Rooster" she laments about people raising chickens in her neighborhood and hisses "I'm gonna kill your fucking rooster/I'm going to rip its fucking head off." I imagine PETA might have issues with such a stance but she sounds as if she'd rip *anyone's* head off if they dared cross her. Musically, it's a lot more exciting than anything TILT ever did as well. Her bandmates have done time in such bands as OPPRESSED LOGIC, NAKED AGGRESSION, and STRYCHNINE, and create some fast, raging hardcore punk that seldom lets up. A pulverizing debut. (4096 Piedmont Ave., #216, Oakland, CA 94611-5221, www.retchingred.com)

BLACK BOX (Laidoff/Del Ninos, 7" EP)

There are bombers on the black and white sleeve of this 7" and lyrical commentary about blind patriotism, poverty, and local activism, in addition to more personal concerns. Straight-ahead, buzzsaw hardcore played with energy and adrenaline. Good 'n' loud. (PO Box 2954, Petaluma, CA 94953, www.laidoffrecords.com)

VARIOUS – *Mein Comp* (Youth Attack/ Soviet State, 7" EP)

Some years back, when I was attempting to put together a compilation LP, my wife used to jokingly refer to it as "Mein Comp." Well, these people had the same idea and put out a way better collection than I would have, anyway. Ten rip-roaring hardcore bands and all of it exclusive, except for the FOURTEEN OR FIGHT song. Blistering last gasps from the gone-but-not-forgotten TEAR IT UP, LAST IN LINE, REAGAN SS, and LIMP WRIST (although the latter two are playing again), as well as the still-active KNIFE FIGHT, JOHN BROWN'S ARMY, OATH, PUNCH IN THE FACE, and GATE CRASHERS. Provocative imagery on the inside of the cover involving a certain president and a gun target, and the comp presents itself as an extended critique of that so-called leader, along with appropriate sound-clip manipulations. This is how to do it, kids. Tough to find and technically out of print, but keep an eye out for it. (www.soviet state.net)

CAREER SUICIDE – *Signals* EP (Slasher)

Not quite as mindblowing as their LP or tracks on the JED WHITEY split but it's another keeper. Career Suicide is one of the best bands around at the moment. They play rough 'n' tumble '77 punk meets hardcore meets garage, with Martin's always snotty vocals and a tough/trebly attack. "Left with Nothing" isn't quite up to the level of the other three quickies but three out of four ain't bad. (www.slasherrecords.com)

Address: Al Quint, PO Box 2746, Lynn, MA 01903. **Email:** suburbanvoice@earthlink.net **Radio show:** http://sonicoverload.moocowrecords.com. I'll even play black vinyl and CD-Rs!

ARROGANT
BASTARD
MANTOOTH
APT 213

Dear Mr. President,

Last night, in a fit of patriotic rage, I came on my dog. It was an accident, I swear. As you may know, I have been recently discharged from the US Military for indiscretions committed in Iraq. I'm sure you are well aware of these rather embarrassing defenses of our Freedom, Liberty, and Christianity, so I won't waste your precious time recounting what has already passed. After all, don't think I'm so daft as to not notice that van parked across the street from my apartment. You do not need to deceive me, Mr. President. If you feel the need to monitor my actions, I can mail you one of the numerous videotapes documenting my every waking moment. Regardless, I know you are watching. And this is why, on January 20th, 2005, in a fit of patriotic rage, with a yellow ribbon tied firmly around the base of my penis, supporting our troops, my unfortunate canine ("The Great Communicator"), found himself drenched in grade A, built Ford tough, American semen.

I don't want you to think I'm some sick-o who *likes* to cum on dogs and destroy The Family. No, No. But when you're "standing at attention" for nearly three hours, teetering on a wobbling chair with an American flag snug around your neck, attached to the ceiling fan, thinkin' 'bout those stirring words seeping out of your chapped lips at the inauguration, a man is liable to lose control.

I had The Great Communicator's leash tied to the leg of that chair, and a plate of steaming vittles sat just out of his reach. I wanted to test his loyalty. After my wife left me, after she slipped mind control drugs into my steak and eggs, I have become increasingly suspicious of this one called "man's best friend." Would he choose to feed his base instincts by choosing to give his master that fatal orgasm? Or would he see that the naked man atop the chair, singing the Star Spangled Banner until his throat bled, is the same naked man who provides his food as well as countless hours of intellectual conversation concerning the nature of man, the justifications for War, the thrills of hunting the most dangerous prey of all, *man*, underneath the cold January moon, through the empty midnight alleys of Pittsburgh, pouncing on him, asking him why he hates my Freedom so, and why he thought it perfectly OK to sleep with my wife?

And what did this beast choose? He chose the vittles, Mr. President. In doing so, the chair slipped out from underneath my feet, the Flag tightened around my neck, and a flurry of red, white, and blue sprayed like a firehouse unbound all over this selfish mutt. It was like the Fourth of July. Why, you may ask, is my most holy of fluids the color of that which has been fastened into a noose around my neck? Your God-chosen guess is as good as mine, Mr. President. I believe it has something to do with my ex-wife. I believe it has something to do with 9/11. I believe the late, great physicist Niels Bohr is spinning in his grave—the opposite of one profound truth is not another profound truth but the Bibles, pro-life bumper stickers, yellow ribbons, and textbooks devoid of Darwinist witchery churning in the streets and schools of our great Republic.

Luckily, the ceiling fan could not hold my weight, even though my frame has withered to 90 lbs on a diet consisting of nothing more than the dust collecting on my television screen (which has been playing loops of *The O'Reilly Factor*). I am testing my body's loyalty to itself. Will it prove itself to be a quitter, a non-American if you will, and decide it needs to convert carbohydrates, fats, sugars, and proteins into a form of usable energy, a concept that I have also deemed un-American? Nowhere in said equation do I find the mighty petroleum molecule. Or will my body go Where Eagles Dare and cease its rejection of the internal combustion engine I have implanted in my abdomen. I got the idea from an episode of *All in the Family*. The episode where Archie Bunker told me, through a pattern of facial tics and hand gestures, that I am not doing enough to strengthen our Country's economy. If my calculations are correct, he also told me that Edith and Gloria engaged in sexual intercourse with my wife. I threw my television set into the Monongahela River to drown that smirk off Archie Bunker's face, but his condemnation pierced my apparatus deep into my soul. Archie Bunker, I ain't no goddamn son of a bitch.

Mr. President, I have not had a natural erection since September 11th. The one spoken of in the above incident with my dog was induced by a patented mixture of exotic herbs, good vibrations, bible hymns, the ink that rubs off *MRR* onto your hands (The Curse of Tim Yo), and the enchanted yellow ribbon constricting the blood vessels of my otherwise useless member. It lays limp. Limp like the billions of lives and Freedoms lost that day.

My wife won't return my calls, Mr. President. She tells me that she does not know me, nor were we ever married. If we were not married, I ask you, then why would Archie Bunker call her my "wife?" My dog will not look me in the eye.

And so I come the purpose of writing this letter: since my wife refuses to fulfill her obligations as dictated by law and the grand tradition of wifehood, and my dog no longer respects me, I announce my intentions to court your daughters for the purpose of filling these two positions. I will let you and your wife decide which daughter will fill what position, but I strongly feel as though my blood is the only kind in this great Republic worthy of mixing with that of your progeny.

I look forward to your response.

Sincerely,
MANTOOTH

Endnotes:

– Drinkin' black coffee

– A warning to any beer aficionados who dare read my column each month: Although it's been out for a few months now, the Dogfish Head "Au Courant" is absolutely horrible. It tastes like they fermented socks in piss. Very disappointing. More beer talk next month.

DANCING WITH
TEARS IN MY
EYES
KAT CASE

I. 22nd and Valencia, 2000

That night, five years ago, the city looked different, like it was about to punch me in the face, and I kinda wanted it to, was asking for it to change me.

We sat on the steps of the Social Security Building drinking beers out of brown bags even though they probably had cameras focused right there on the stairs. We talked about cameras, both surveillance cameras and regular video cameras. And I tried to pass on the little information I already knew about bass guitars, how to determine if the neck is straight enough and the pickups are decent.

The beer had spilled in lukewarm rivers all over our feet. We clutched the bottles because we couldn't hold our memories and break *them.*

We didn't throw those bottles of memories at the sidewalk below us, because the syllables we put together could teach us more than we already knew about fear and glass.

Some guys swaggered up; one of them had his fly unzipped. They came to us, tipping sway-backed from booze. They repeated *hey ladies!* over and over again like they were trying to fall together into a shared script, and the one with his fly loose seemed to be off time and louder.

I stood up and they shouted at me to get away they would call the police. *Don't you wanna be my friend I just wanna be a nice guy.* And I told him he wasn't acting like a nice guy. And the only thing worth saying was *Back the fuck up* because that's all I needed, space, like I was worth something.

They got closer. We had bottles. My voice was loud, shit it gets loud when they come at me like that. Our bodies played their usual roles of targets as everyone's conversations continued in a bored staccato — ignore the commotion and the sluts with beers on the corner.

And they thought they could snatch us, they really thought that they could get something. We kept yelling, like an angry father ready to show you his perspective. and they eventually wandered away to scream at bystanders or holler for cops.

One guy pulled over, silent and watching. We thanked him, assuming he wasn't there just to join in with the others.

II. 22nd and Valencia, 2005

The street is quieter — I need some quiet. Everyone is on their way to find something to invent. Thinking to themselves that the job at the restaurant is getting old, and maybe can openers are too hard to use these days if you've got carpal tunnel. Maybe it's time to invent something easier, like an electric version involving magnets.

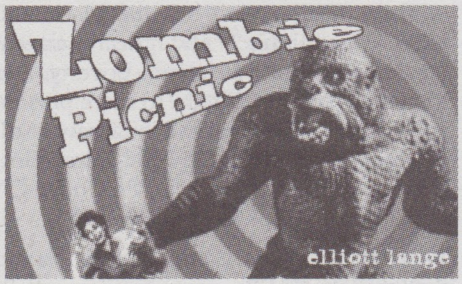
But do people eat a lot of canned food?

Well—it seems to that public of inventors—no one wants to cook anymore. The vegetables are genetically mutated and the meat is diseased, or so we've all read. All of it nurtured by soil depleted of its natural vitamin content. The cutting of vegetables is excruciating, so let's eat the same kind of canned soup three weeks in a row.

Social Security is out these days, or so we've been told. We don't seem to hear too much dissent, but then we don't ever hear anything we're not supposed to.

Maybe you could leave the job at the restaurant and instead invent the perfect can opener for people with carpal tunnel. Maybe you could find a product that has meaning. Yeah.

That's what people seem to be thinking as they walk down Valencia Street at 10 pm on a Tuesday—what they're going to invent to change things.



I can't believe I was whining about not wanting to write my column this month. Laziness aside, there were more insanely fast, insanely heavy records released this month than in quite some time. '05 is already looking like a good year for heavy stuff.

First off, just in today (well back in February when I'm writing this) — finally finally finally — is the fourth full-length from the almighty ROTTEN SOUND (www.rottensound.net). I constantly flip-flop between NASUM and ROTTEN

SOUND when thinking of my absolute favorite band, but this new outing from Finland's finest, *Exit*, on Willowtip Records, might just tip the scales. Their last record, *Murderworks*, was easily my favorite album of 2002, and this one sounds just as good. Not sure if I'd go so far as to say it's better or faster, 'cuz I'm not sure that's even possible, but *Exit* continues in the same vein of clinically precise grind driven by the inhuman drum talents of Kai Hahto, one of the fastest drummers you're ever likely to hear, Kai manages the most excessive, ridiculously technical fills while he's blasting away, and I say that in a good way. Definitely need to add this to the collection along with everything else they've recorded in their now ten-year lifespan.

Speaking of Willowtip (www.willowtip.com) — I've been meaning to mention this great label for a while now. Hopefully this is redundant for anyone interested in the usual bands covered in this column, but if not, get ready for your next favorite record label. I've thought of them as the next Relapse for some time now — not like a Relapse Junior, where all their bands sound like clones of the DILLINGER ESCAPE PLAN, but more in the sense that a lot of their releases — HARAKIRI, SADIS EUPHORIA, ARSIS — were bands I'd never heard of but were definitely of Relapse caliber. It's a testament to their good taste and confidence that they release such high-quality, yet unknown bands. In addition to giving CREATION IS CRUCIFIXION their first real push and releasing one of my all-time favorite albums, KALIBAS's criminally under-rated *Product of Hard Living*, they've also released records from such noteworthy bands as MISERY INDEX, CEPHALIC CARNAGE, NECROPHAGIST, RUNE, and VULGAR PIGEONS.

I'll hopefully be getting around to giving proper reviews to several of these in coming issues (the new COMMIT SUICIDE is particularly pummeling), but for now I just want to mention my favorite death metal record since the last NILE album: CAPHARNAUM's masterful *Fractured*. This is going to be one of the rare instances where I actually don't spend the whole review talking about the drummer, 'cuz it's really the guitarists who are the standouts here. Sounding like a modern upgrade of CARCASS's *Heartwork*, the guitar work here is really unbelievable — insanely fast and complex (makes sense that one of the guys used to play in the highly technical Canadian death metal outfit GORGUTS) yet completely memorable and oddly melodic without losing anything in the aggression department. OK, I am gonna mention the drummer after all, as supposedly the guy was 14 when this was recorded, and yes, he's good. Definitely one for the serious metalheads.

The new ROTTEN SOUND is great, but big surprise there. The most unexpected about-face in the suck department this month is that progenitor of grind guitar twenty years removed, Justin Broadrick and his new quasi-band JESU. It's pretty unanimous that the last few GODFLESH records were subpar by the man's own vaunted standards and I have to admit I really didn't care too much when I heard Broadrick had a new project. I figured it would be still more electronic or worse, more "rock"-ingly inclined, like *Hymns*. Happily, Justin has returned with not one but two new releases that are his best since *Selfless*.

The first of the pair — the two-song mini-album *Heart Ache* on British label Dry Run Recordings (www.dryrun.net) — is perhaps the most similar of the two to GODFLESH, and not just because of the familiar drum programming sound. The two 20-minute dirges could be straight off the *Pure* album, with a serious funereal tone to the whole affair, and I gotta say it's damn good to hear him back in form. Supposedly a lot of people have been having trouble getting the label to return their inquiries, but they'll get their shit together and get proper distribution for the record. Till then, try the website.

And then there's the self-titled full-length, just released on Hydrahead (www.hydrahead.com). Definitely the more varied and divergent from his usual fare, this was the one I feared most, since I heard it was a proper "band" with Ted Parsons (PRONG, SWANS) playing drums. But I have to say the experiment was by and large a huge success. Total purist nay-sayers will decry the dominant melodic elements, but I was very pleasantly surprised to see how deftly Broadrick incorporated melody with heaviness, much in the same fashion that he mixes a new direction with classic GODFLESH elements. You can always tell it's Justin, but he's definitely broadening his song structures. All that would be so much "musical maturation" bullshit if the songs sucked — but they don't. The riffs are catchy and the sound on this is positively huge: dense surges of guitar build and echo over each other and the vocals are wisely layered low enough in the mix. This is definitely a more melodic affair, but we still are treated to the occasional burst of old-school GODFLESH aggression, some of which even had me thinking of *Streetcleaner*. Anyway, fear not, GODFLESH fans. If you've been with Justin this far, this is a reprieve worth waiting for. It's not exactly a return to form, but it's no cop-out either. A surprisingly engaging, excellent record.

From the lesser-known corners of the twenty-minute-plus stoner extravaganza realm, comes the obviously GODFLESH-familiar debut of Portland, Maine's CONIFER. I'm still kicking myself for wimping out on seeing these guys here in a bedroom-sized art space last fall when my friend Dan from A SLEEPING IRONY said they were playing with a seriously heavy stoner metal band from Maine named after a big fucking tree. If they were anything like their new four-song, forty-eight minute self-titled CD on Notcommon Records (www.notcommonrecords.com) I am indeed the fool. This is beautiful heaviness here — totally majestic in their long spacey build-ups but then utterly crushing when they finally launch into the primary riff with seriously demented vocals and numerous sonically distinct passages. A definite pick for fans of all things ISIS, YOB, PELICAN, and NEUROSIS.

Dissolving further into the purest amplified essence of heaviness, we come next to the proper release of BLACK BONED ANGEL's *Supereclipse*, an hour-long descent into the deepest pits of hypnotic despair. Previously released only as a limited CD-R, BBA. is the alter-ego of the one-man psychedelic/experimental/drone outfit BIRCHVILLE CAT MOTEL from New Zealand, who clearly has been listening to plenty of SUNN and CORRUPTED lately. The first two tracks (of three) are just guitar and amp, droning and oscillating like the best of EARTH and SUNN, while the third is far noisier, incorporating a clanking drum machine that brings to mind the THRONES. I know those of you that are into this sort of thing are fiendish about it, so get on it 'cuz this is perfect emergency meds for when the lithium's low. On 20 Buck Spin Records (20buckspin.com)

Speeding things up a bit is the surprisingly speedy new release from the exalted lords of stonerdom, HIGH ON FIRE. Definitely showcasing their CELTIC FROST influence more than ever (I think CELTIC FROST was the only band they've ever covered if that tells you something), "Blessed Black Wings" (on Relapse, www.relapse.com) is far more aggressive than their previous two efforts, especially their last release "Surrounded by Thieves," which occasionally got lost in its lengthy plodding song structures. Strengthened by the addition of Joe Preston (THRONES, MELVINS, EARTH) on bass, there are some simply stellar riffs here. Definitely not the laid-back stoner groove of the first record or Matt's previous band, this instead is a unique version of metal aggression — not death or grind or black metal or hardcore, it's just no-prefix metal by one of the finest riff-writers in the scene, someone well-versed enough in the genre to utterly ignore the trends and instead forge a new path. By far their best record.

All right, let's get back to the fast stuff — also this month we have the latest from one of the longest-running bands in grind, PHOBIA, with their new release on Deep Six (www.deepsixrecords.com), *Get Up and Kill*. Aided by the lethal speed and intensity of their 87th drummer, Bryan from the equally amazing NOISEAR, this is the most intense PHOBIA release in quite some time, and it's great to hear them still grinding with the best of them. Won't say more now as I reviewed this elsewhere in this issue, but definitely check it out.

Speaking of NOISEAR, they have a few new examples of their devastating brand of grind on the comprehensive *Planting a Seed* compilation on De Rok Records (www.killorbekilled.net/derok), a benefit CD with all proceeds going to fund Parkinson's Disease research. Aside from helping an obviously worthy cause, the comp features a host of thrash, grind, punk, and hardcore bands from around the world, 25 in all, with several tracks from each. Stand-outs are HEWHOCORRUPTS from Chicago, DEADFALL and MUTUAL ABUSE from San Francisco, SPACE TO BEING from the Czech Republic, GEORGE HARRISON from Russia, and of course my favorite, NOISEAR from New Mexico.

Also wanted to add that I thought the new CYNESS CD out on Sound Pollution, *Loony Planet / Industreality*, was fucking great, so never mind the rather unflattering review that it received in these here pages a couple issues back. These German grinders play straight-up *From Enslavement*-era NAPALM-worship with relentless beats and great barked vocals. Well-schooled in the traditions of the genre, these guys pay tribute to the originators while soundly standing on their own. Good stuff.

'Bout does it for this month. There are also a bunch of good new releases on Yellow Dog Records out of Germany that are in this month's regular reviews section, so be sure to check those out, and everything else on this great label (www.yellowdog.de). And be sure to check out the METALLICA movie on DVD if you haven't already — the extended version of the Lars/Dave Mustaine confrontation is simply priceless. Write or send stuff for review to:

Elliott Lange, 701 Broderick St., San Francisco, CA 94117, USA,
cromlaughs@hotmail.com

My Mother Wears Combat Boots

Jessica Mills

The following is submitted as proof, by Angelina Drake, age 16, that a kid raised by punkparents will turn out more than all right! Herein she tells her tale of having traveled to DC for the counter-inauguration of GW Bush's second term. Aside from being a good writer and an all-around punk-ass bombshell, she's got a lot of guts going where a lot of others were too scared to go—me and my four-year-old included—after what happened at the FTAA in Miami. (And just FYI: the counter-inauguration protest in Miami barely chimed in at 200 participants.) You may remember her from the interview I did with her for this column, issue #242. She can be reached at **anjdrake@hotmail.com**

As always, punkparents get in touch—yardwideyarns@hotmail.com or PO Box 220331 / Hollywood, FL 33022

Black Thursday

Current mood: accomplished

From the train in the industrialized armpit of Florida, AKA Jacksonville, there were sixteen or so of us: students, a few parents, adult friends, like-minded citizens, and in my case, a dapper co-worker. Thirteen-and-a-half hours isn't so bad to spend on a train, especially when it overlaps with nighttime. The wailing beast of a baby four rows ahead and the not-quite-completely-reclining chairs I could've done without, but you know—it's a tough job.

I fell asleep somewhere in Georgia with dreams serenaded by Mates of State, only to wake up with snow-covered scenery drifting by in Virginia. If you live in a town- and/or colonial house, I'm jealous. DC was 35 degrees Fahrenheit most of the day; I was well dressed and loving it. 437 days until the birthday that will deliver me to the cold climate for which I yearn. Eh, I digress; the weather ruled.

We couldn't help but noting the spectacular architecture that is the capitol city metro station. Best yet. The subway car on the way there found us with two women documentary filmmakers from UCLA. They'd come from covering election day in Texas (eugh...) and were eager to ask us questions about why such a stunning array of lefties had ventured all the way from Gainesville to participate in counter-inaugural activity. Well, she asked us what we'd say to Dubya anyway. Charlie spoke for most of us on the political critique subject, injustices, fight for democracy, etc. I do recall, "reclaiming the means of production" being uttered by a certain redhead—I'll let you fill in the details. My message for Jr. was true to character (mine, that is):

"Learn some English." Seriously. Rather inarticulate is an understatement, to say the very least. Goddamn.

At the top of the dramatic escalator into downtown Washington, a cluster of sign-bearing students greeted us, along with everyone else exiting the station. I'm going to intersperse this narrative with separate paragraphs for some of the more memorable political signs from now on. Mix it up a bit.

"THE CHRISTIAN RIGHT: IS NEITHER."

Our last banner, "We Want Our Country Back!" (one of three) was finished before heading over to the first of a few rallies on inaugural day. Here it was like the political pages of my treasured *BUST* magazines coming to life! CodePink was everywhere, wigs, shirts, pins, falsies (eyelashes, I mean), all in *le couleur* rose; Ladies of Liberty the turn-of-the-century attired carol singers belting out harmonies of the political nature; RC-DC (radical cheerleaders of DC) in red and black cheering with equally witty fervor; decked-out "Billionaires" handing out billion dollar bills and singing the praises of their partner in Baronship. It's nice to have nice things, Georgie; Mardi Gras style six-piece marching band; and finally, my personal favorite, the 1940s-style secretaries perched behind deco typewriters volunteering to "take a letter" to the political leader of your choice—free of charge. There were also bikes in the snow, which made me happy.

We set up behind two ("FLORIDA SAYS

NO WAR IN IRAQ") and were given free George W. Bush paper bag puppets. Joe's popular sign drew a lot of attention the whole day, beginning with an interview from independent radio. "We're here with _____ _______ from Gainesville who's holding a neon green sign that says "W: Suck my Mandate!"

At 11:20 the march set off towards Madison Square (we fucking took to the streets—marching band and all!) Growing in numbers, we paraded our banners, signs, and blew our whistles like never before chanting and re-chanting the catchiest of slogans. Whose streets? Our Streets. What does democracy look like? This is what democracy looks like. Racist, sexist, anti-gay: George Bush, go away.

The best part of this hike was when our cheers got more raucous as supporters from the windows of the overlooking skyscrapers waved, held their own signs, or stuck out their heads to clap from ten stories up. The only disapproval vocalized at this segment was a little petite possibly Latino or southern European woman yelling from the curbside, "You are not Americanos!! You are not Americanos!!"

"I WOULDN'T BE FREEZING IF I DIDN'T CARE"

At Madison Square, the "Raging Grannies" were taking stage to prove that liberalism does not fade with age. For a quick break, we broke out like the Florida babies we really are and took advantage of the pearly snow ripe for snowball pelting. Some DC punx were handing out scrumptious pumpernickel-tofu sandwiches and I chatted with a guy in Hot Water Music winter wear about my hometown. Still not homesick though.

"EAT ANOTHER PRETZEL, ASSHOLE!" My personal favorite.

When a few thousand more sign bearing effigy carriers (it's amazing what you can do with paper-mache) arrived as part of the DAWN march, we reconvened and took again to the generous DC streets, pushing through a sloppy road-block heading towards Pennsylvania Ave. Here, the heavily guarded entrance to the Presidential Parade watching grounds for those without tickets soon became bombarded with demonstrators and we dropped our bags with a few to get in line.

"FUCK BUSH" This one was huge in lime green lettering over black board. Simple, yet effective.

Never in my sixteen years of vegetarian/veganism have I seen so many fur coats in an eight-hour period. You see, the Republicans of affluence had to pass us all to get a good spot to see Georgie's limo. I know that there are alternative sources for warmth, but am betting that these murders were committed and donned in the name of status-flossing. A girl can only yell, "Fur is *dead*" and "I hope *you* killed that fox" so many times.

"BUSH: MOTHER FUCKER" Even larger, this baby was also over black in multi-neon lettering. Subtle.

When we were almost at the front, some wannabe anarcho kids hardly older than I took to the top of a bus stop, faces covered in bandanas to hold their signs and initially had the support of most of the crowd. Then the attention got to them. The kids held a flame to an American flag and, in light of the heavy swat team presence and snipers atop every visible building, we voiced our disapproval. But these anarcho-punks weren't mysterious, they were idiots. Polyester doesn't burn, dumbass. So, they scrambled for flags from the nearby hotel post, then the crowd erupted in scuffle as they tried to run down the only Republican demonstrator and the flag (his personal property) that he so aggressively waved. Another swat team swooped in.

My new friend, and possibly the most gorgeous young woman I've ever seen standing six feet tall with thin dreads piled atop a naturally stunning Jamaican face speckled with dark freckles, signaled that we needed to get out of the situation before sparks began to fly. She was a lifelong DC activist, and I'd promised my mom I wouldn't get arrested or shot, so we headed uphill. Later on, when the crowd uprooted a fencing section, mace and pepper-spray did fly as you may have seen on the news. A few coughs were the closest I got to the relatively un-violent scuffles. From what I hear, these feds were downright docile compared to the cops at FTAA in Miami.

"FRODO LOST: BUSH HAS THE RING"

Late that afternoon, we went to an art display at a beautiful stone church. The massive steps were lined with a name-tagged pair of boots for each US serviceman and woman killed so far in Iraq. 1,300 and counting. Inside, the pews were lined with even more boots organized by state, some filled with flowers, pictures, and letters from family members. The church floors and banisters were covered in worn civilian shoes to represent only a fraction of the Iraqi civilian "casualties." This is not just the way war goes, Mom. This shouldn't happen. War is over if we want it.

The back of the church was a full array of statistics, facts, and artwork honoring the Iraqi people killed in this war. I was so incredibly touched by a slideshow screen of trench photographs that I immediately got started on my sign at the FORUSA project, which collects, translates, photographs, and distributes messages from American citizens to Iraqi people. A picture of my sign, "You Deserve Peace." and I will soon be visible at www.forusa.org.

I said my goodbyes to the snow, but hopefully not to democracy as we departed the bustling city, though not before encountering a few more fur-frocked ball-goers. The ride home was one of leftover excitement, British accents, Police songs, George Bush paper puppets, and Kevin Bacon.

Worth the weekend of schoolwork that piled up as I was gone? Most certainly.

A new documentary, *Hitler's Hit Parade*, runs 76 minutes without narration.

Comprised entirely of archival footage, the film prompts its viewers to remark upon Hannah Arendt's famous observation about the banality of evil. German troops subjugated Europe and shoved millions of people into ovens; German civilians went to the movies, attended concerts, and gossiped about their neighbors. People lived mundane, normal lives while their government carried out unspeakable monstrosities.

Sound familiar?

As Congress prepared to rubberstamp the nomination of torture aficionado Alberto Gonzales as the nation's chief prosecutor, the *Washington Post* broke news that would have torn a saner nation apart. The Bush Administration, the paper reported on January 2nd, is no longer planning to keep hundreds of Muslim prisoners currently rotting away in US concentration camps at Guantánamo, Abu Ghraib, and Bagram merely "indefinitely." The Defense Department and CIA are now planning "a more permanent approach for potentially lifetime detentions" for these innocents.

We're locking them up forever. Without due process.

Before gangsters like Alberto Gonzales seduced us into abandoning our values, a person was considered innocent before being proven guilty. Now we're locking people away *because* "the government does not have enough evidence to charge [them] in courts." And everyone, including the Democratic party, is OK with this.

Untold thousands of people are being held without charges, tortured, and occasionally murdered in the system of gulags hastily strung together by the CIA, FBI, INS, and Pentagon. According to the government itself, only a few dozen are former Al Qaeda officials. Most of these postmodern *misérables* were farmers, truck drivers, grunt militiamen, and political enemies sold into bondage by Afghan warlords and similarly trustworthy souls for cash bounties on a no questions asked basis. We know they have no ties to terrorism, but they've already spent years getting beaten up. Releasing them would serve as a tacit admission that we were wrong to describe them as—in Dick Cheney's words—"the worst of the worst." They would sue our government, and eventually win. Worst of all, they have unpleasant tales to tell about systemic sodomy and countless other forms of horrific taxpayer-funded abuse. We can never let them out.

Bush plans to divide US concentration camp victims into two groups. One set of "lifers" will end up in US-run stalags like Gitmo's new Camp 6, built to hold 200 "detainees who are unlikely to ever go through a military tribunal for lack of evidence, according to defense officials." But not to worry: Camp 6 would "allow socializing among inmates."

Others captured in the "war on terrorism" will be outsourced "to third countries willing to hold them indefinitely and without proceedings" in foreign-run gulags that pledge to make victims available for torture by American interrogators. This practice, some claim, is "an effective method of disrupting terrorist cells and persuading detainees to reveal information."

"The threat of sending someone to one of these countries [where they are likely to be tortured] is very important," said Rohan Gunaratna, author of "Inside Al Qaeda: Global Network of Terror."

But the so-called "ticking time bomb" rationale for torture is patently fallacious. We've heard the scenario repeatedly: wouldn't it be worth torturing someone who knew the location of a nuclear bomb that was about to destroy Manhattan? The short answer, to a moral person, is obviously no. Moreover, its logic is ludicrous.

Suppose we had captured Osama bin Laden on 9/10 and immediately gone to work on him with our Alberto Gonzales-approved psychotropic drugs and our Alberto Gonzales-approved "waterboard" dunking technique. It wouldn't take long for Osama's pals to notice that he'd failed to show up at the Terrorcave. They'd assume that we had him and were torturing him. They'd assume that he'd tell us everything he knew. So they'd delay 9/11 to 10/11 or 11/12 or 9/11/02. Or go to Plan B. Or develop a Plan C. No one in an underground organization, not even its top leader, is indispensable. Arrests are inconvenient, not debilitating.

The information a person possesses at the moment of his capture ages like a ripe cheese in hot sun. Even if what he told you at the beginning was true, anything you'd get out of him days and weeks and months and years later would be completely worthless.

Wait a minute.

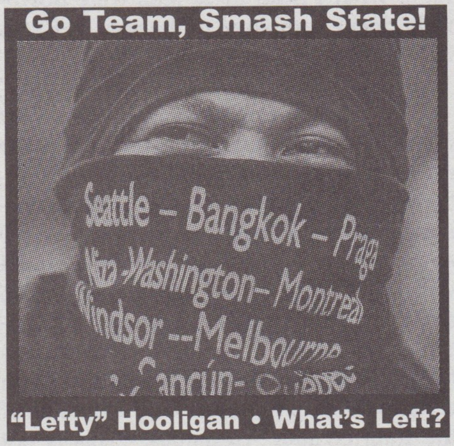
Look at what we're talking about. Consider the breezy way we Americans—Americans!—are debating the pros and cons of torture. Marvel at our moral bankruptcy. The liberal argument against torture used to be that it was wrong. Now it's that it doesn't work.

So.

Read any good books lately?

MAILING ADDRESS: Ted Rall, PO Box 1134, New York NY 10027. email is: chet@rall.com. Website: www.rall.com

NEW BOOKS: *Wake Up, You're Liberal!: How We Can Take America Back From The Right* (Soft Skull Press, 336 pp, price $14.95), is out now, available everywhere. *Generalissimo El Busho: Essays And Cartoons On The Bush Years* (NBM Publishing, 208 pp, $19.95 hardback/$15.95 paperback) is also out. The speaking tour is over but if you're at a high school or college with a budget for bringing in speakers, I'd be happy to come to your city



A map is not the territory it represents, but if correct, it has a similar structure to the territory, which accounts for its usefulness.

Alford Korzybski

You can't tell the players without a scorecard.

American baseball truism

This month I had planned to discuss socialism in general and Marxism in particular, in terms of what needs to be discarded in order to make them relevant and viable for the twenty-first century, and to take the theme of utopianism as the starting point in that discussion. This was a follow-up to last month's column about my personal journey from anarchism to left communism and what I had to defenestrate along the way. Recent events however, which I will elaborate in the very near future, have convinced me of the need to be a little more precise about the expressions I use and how I use them. I toss around terms like socialism, communism and anarchism as if everybody knows what I'm talking about. Then I add to the ambiguities by seeming to adhere to such a seriously outmoded concept as the linear left-wing/right-wing political spectrum, only to contradict myself by sometimes insisting that what is called the Left is actually just the left-wing of capital.

The linear left-right political spectrum has its origins in the 1789 French Revolution. Originally, it had to do with seating at the 1791 Legislative Assembly, pro-monarchist forces seated to the right, liberal republican forces in the center and radical republican forces to the left. Even back then, though, there was a very obvious second dimension to French revolutionary politics. The Jacobins and their allies occupied the upper tiers on the left side of the Assembly and called themselves the Mountain. That a one-dimensional political spectrum is entirely inadequate to describe present-day political differences goes without saying. Even the simplest two-dimensional map is more complex than awkwardly positioning things on a straight line. And if you add yet a third dimension through the metaphor of topography one can produce a very precise, quite detailed map of the territory.

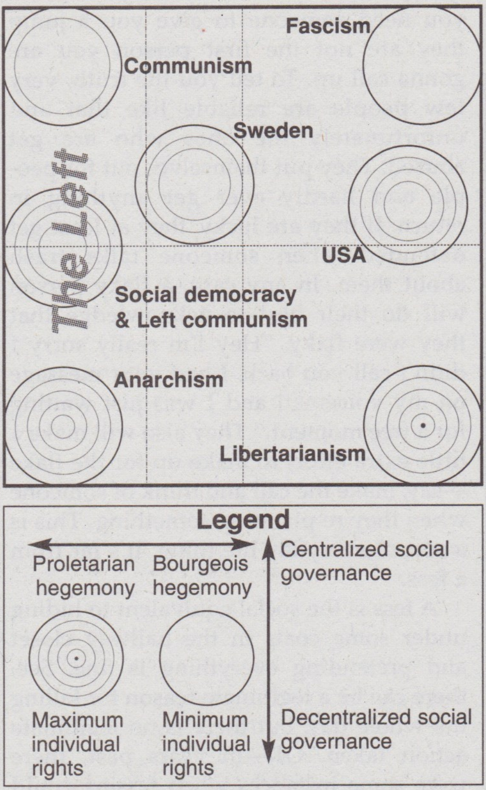
Before I get in any deeper into my political analysis then, I need to pause and map the political territory once again.

The northern California grocery workers have negotiated an ignominious contract with the three big grocery chains, and the hotel workers, while not happy in their negotiations, are bending over backwards to say they're not going back on the picket lines any time soon now that their cooling off period is over. The local battlefields of the class war are momentarily quiet, allowing me the opportunity for this quick political orientation.

For you real old timers out there, I did this many years ago, complete with charts. The charts are back, new and improved. And for the record, I was doing this type of political mapping well before David Nolan came up with his "Are you a libertarian?" quiz and his accompanying rather skewed chart. I think the first time I tried to describe various political positions in terms more complex than the one-dimensional left-right spectrum was in early 1969 when, as a committed pacifist as well as an anarchist, I tried to add the dimension of nonviolence to my discussions of orthodox political linearity, even drawing it out on a proverbial restaurant napkin. If I had only trademarked the concept… More to the point, why didn't Nolan claim intellectual property rights for his terribly simplistic chart? Not very libertarian!

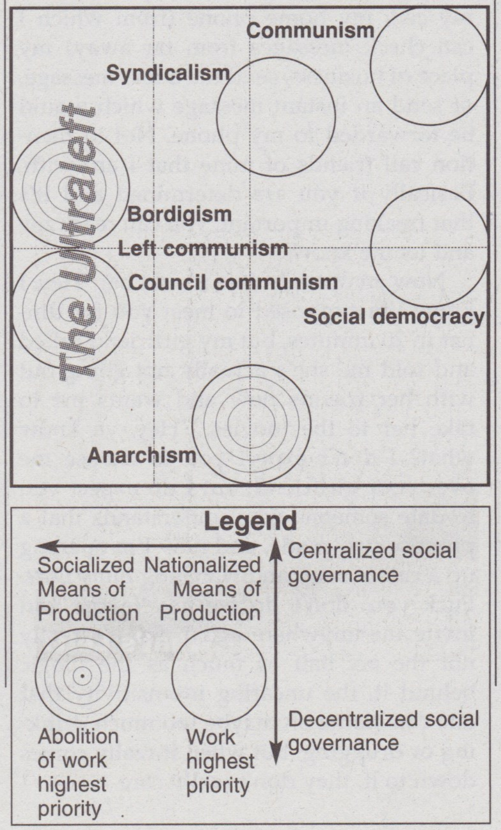
So, let's generate Hooligan's Political Map using three dimensions. The first is the familiar economic left-right axis, but instead of focusing on which social class runs the government or owns the means of production, I chose the much broader dichotomy of bourgeois versus proletarian hegemony. Hegemony encompasses ownership and rule, and includes social and cultural dominance as well. The second dimension, the dichotomy between centralized versus decentralized social governance, is akin to the distinction between society being organized from the top down versus from the bottom up. It's much broader than the more traditional state/anti-state distinction in that there are forms of centralized social governance that are not your typical national state, and even highly decentralized social governance is still a form of governance. The final axis is represented topographically as maximum versus minimum individual rights, with the minimum pictured as a flat disk and the maximum mapped out as a cone rising from the political plane defined by the other two dimensions. This dimension collapses Nolan's distinction between political and economic rights into one much more approximate measurement for the terrain of individual liberty.

Hooligan's Political Map


Fascism
Communism
Sweden
The Left
USA
Social democracy
& Left communism
Anarchism
Libertarianism
Legend
Proletarian hegemony
Bourgeois hegemony
Centralized social governance
Maximum individual rights
Minimum individual rights
Decentralized social governance

I've positioned the political extremes of Fascism, Communism, libertarianism and anarchism in the four corners of the map, and tossed in the United States and Sweden to show how the map can be used to position a couple of current national societies. I've also illustrated one of the map's weaknesses by positioning two very different social systems—social democracy and left communism—one on top of the other in this map. That's because what is considered the Left on the above map has become yet another linear political spectrum between centralized and decentralized social governance, given that anarchism, social democracy, left communism and communism are all assumed to be examples of proletarian hegemony.

Hooligan's Map of the Left


Communism
Syndicalism
The Ultraleft
Bordigism
Left communism
Council communism
Social democracy
Anarchism
Legend
Socialized Means of Production
Nationalized Means of Production
Centralized social governance
Abolition of work highest priority
Work highest priority
Decentralized social governance

What is required is that we enter the territory of proletarian hegemony and generate another three-dimensional map using different measurements. Hooligan's Map of the Left uses the axis of social governance from the previous map, put pairs it with the dichotomy between nationalization versus socialization of the means of production. Finally, for shits and giggles, I replaced the map's topographical dimension with the distinction between whether work or the abolition of work is the highest priority,

The linearity that was the Left on the first map turns into another well-defined three-dimensional political space, with social democracy and left communism now clearly separated. The middle ground on the means of production scale between nationalization and socialization is collectivization, shared by both anarchism and syndicalism. By the way, syndicalism's form of centralized social governance by trade unions is often parallel to but not the same as the national state form. Left communism, which separates into Bordigism and council communism, occupies the space marked ultraleft on this chart, which fosters the left communist perspective that lumps everything to the "right" together under the rubric of capital. Perhaps the most notable feature of this map is the stark topography around work with a sharp divide between the glorification of work and the strident demand for its abolition.

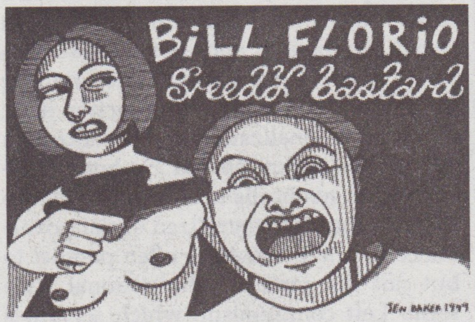
This exercise allows us to position various political perspectives with ever-greater precision by using cumulative dimensions, but we are only actually able to sketch a three-dimensional representation with any degree of graphical clarity. This method is excellent for the big picture overview, but I can't be flipping through multiple maps every time I mention a political term. Therefore, I will try to supplement my use of terms with a brief summary of each term's salient characteristics in future columns.

The ability to flesh out any single dimension in any one map with additional dimensions, and to generate equally valid three-dimensional maps through virtually any combination of measurements means that what we're dealing with here is not a map so much as it is a phase-space. A social phase-space of nearly infinite dimensions that can plot not just the position of a particular society or political system, but also its momentum and therefore its trajectory. The difference between the old left-right political spectrum we began with and this social phase-space is comparable to the one between a yardstick and a supercomputer.

Worth the price of admission I'd say.

Date to print: 2/15/05
For MRR #263 (4/05)

PERSONAL PROPAGANDA... To find out my real name purchase my book, *End Time*, from AK Press (POB 40682, SF, CA 94140-0682) for $10. The book is called *Fim* in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligan3@mindspring.com.



The Origins of Fess

In the limited knowledge I have of early 80s rap terms, there are two uses of the word "fess." So just to clarify, there is 'fess, which means profess, or put yer rhyme down wit da mic, and then there is to just fess, which is essentially to leave one hanging and I don't mean slappin' them five, either.

Over the years I have used this word a lot and to tell you the truth, it isn't catching on, and more importantly, the act of fessing is running rampant. Now, there are a lot of flaky people in the world, but flakiness can be excused if it doesn't ruin anyone's day or if a person can be generally mistrusted and ignored because you can see the flakiness coming.

To put it simply, a fess is sort of like flat-leaving, except you never got there in the first place. Let me give you some examples.

Not returning someone's phone call before they call you again and say, "What's up with you?" is a flake — it probably doesn't matter too much, no one had to really put himself out (seriously, dialing ten numbers isn't any act of greatness) and once the purpose of the original call is fulfilled, it's quickly forgotten. Although returning a phone call is common protocol, you didn't specifically tell someone you'd call.

So basically, a flaky person is not utterly reliable. If your car battery dies and you need someone to give you a jump they are not the first person you are gonna call up. To tell you the truth, very few people are reliable like that and unfortunately the ones who are get abused. They put themselves out for people and hardly ever get anything in return. If they are lucky, they at least get defended when someone talks trash about them. In any case, a flaky person will do their best to acknowledge that they were flaky, "Hey I'm really sorry I didn't call you back, I had your message on my voicemail and I was just waiting for a free moment." They also will make a little extra effort to make up for the flake —say, make the call and think of someone when they're planning something. This is a sort of everyday life thing. It's far from a fess.

A fess is the social equivalent to hiding under some coats in the hallway closet and pretending everything is fine. See, there can be a legitimate reason for killing the whole day, but there is no legitimate action taken. OK—in years past, there were some instances when fessing could just happen and you'd have to let the first offense go, but those instances are very rare with all the cell phones and vast spectrum of modern communication we have today. If someone wanted to get in touch with me at any moment they could call my cell, my home phone (from which I can check messages from far away) my place of business, send me a text message, or send an instant message which would be forwarded to my phone. Not to mention call friends of mine that I am with. Basically if you are determined and it's that freaking important, you can reach me and let me know.

Now an outright fess would be, "Hey, I know I'm supposed to meet you for dinner in 20 minutes, but my girlfriend called and told me she's actually not going out with her friends now and wants me to take her to the movies." Hey, ya know what? I don't expect you to choose me over your girlfriend, but I do expect you to date someone who understands that a promise was made, and now I'm opening up a can of soup and watching *Blind Date*. Fuck you, don't do me any favors and invite me anywhere again. So, it's really not the act half as much as the illogic behind it, the uncaring insensitivity that one can blame on maybe too much drinking or drugging, but when it really comes down to it, they don't really care.

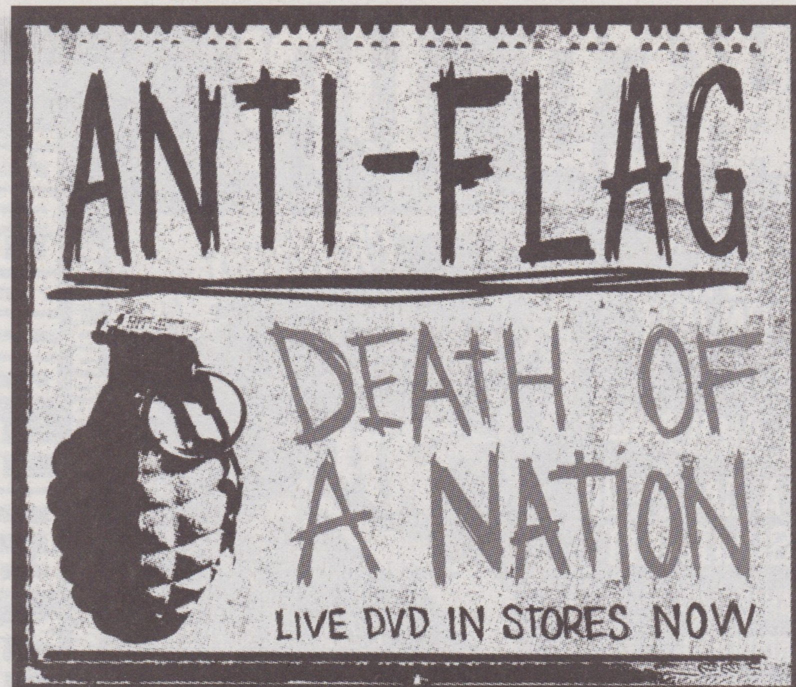
So let's say we have been planning a road trip for three or four months and say a month before you get an offer for a free trip to Europe which conflicts with the road trip. A normal person will let the situation be known as soon as possible and figure out a way to make everyone happy, be it finding someone else to go on the road trip or seeing if it is possible to move one of the trips so everything can happen. A fesser will wait a couple of weeks, not sure what to do, then avoid talking about the road trip and then do something like leave an email and be generally unresponsive until the other party either gets wise that they are being seriously fucked with and have to confront them, or feel clueless and defeated when they realize that the other person really doesn't care about anyone but themselves.

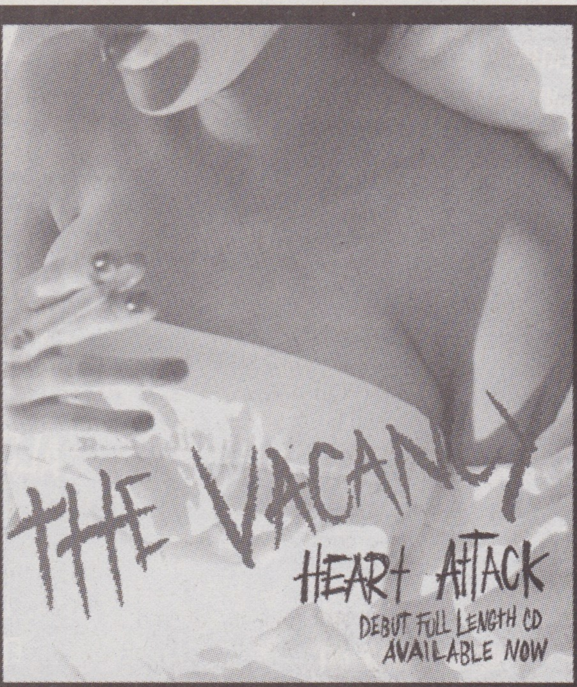
I have had a few friends over the years that I have been forced to label as fessers. After repeated defeats, I decided to limit my contact with them and not make a scene out of it, yet not encourage them into any social situation where I needed to rely on them for my own good time. There are others that were so unapologetic—"Hey I told you I was a big flake!"—that I quietly put them out of my mind and all good thoughts of them tended to cease because their poor social ability or self-centeredness overruled any good times I may have had with 'em.

Some tips on how NOT TO BE A FESSER:

Don't make any plans with anyone without first considering all the possible problems that may arise. If someone is counting on you for something, even if it's just a good time, you fucking it up will usually equal a bad time if you don't fix it. I realize that a lot of people nowadays suffer from bi-linearmanicdepressiveADHD-alcoholismpanicattackedexistence. If this is the case, don't make any specific plans with people, find out where they are gonna be and tell 'em—maybe I'll see you there later. Of course, you do have to show up sometimes or why would they keep bothering to tell you at all? Just because you are fucked up doesn't mean you need to impose this on others. I for one am very understanding of these sorts of things, and I do try to save the good times for those who can handle it.

If you do end up fessing, make it up. A fess is a friend-losing proposition. You have shown that the other person is really not important in your world and you need to either disprove this or make another notch in the toilet tank of people that think you pretty damn low of.


ANTI-FLAG
DEATH OF A NATION
LIVE DVD IN STORES NOW


THE VACANCY
HEART ATTACK
DEBUT FULL LENGTH CD AVAILABLE NOW

SO THIS IS FREEDOM?

ANTI-FLAG
A NEW KIND OF ARMY

ANTI-FLAG
MOBILIZE

RED LIGHTS FLASH
free...

ALSO AVAILABLE

THE UNSEEN : *So This is Freedom* CD/LP
ANTI-FLAG : *A New Kind of Army* CD reissue
ANTI-FLAG : *Mobilize* CD/LP
RED LIGHTS FLASH : *Free...* CD

for more information visit www.a-frecords.com

A-F RECORDS

INEPSY
"CITY WEAPONS" LP / CD 0012-029 2005

CAREER SUICIDE
"INVISIBLE EYES" 12" 0012-027 2005

SELFISH
"CAUSE PAIN" 12" / CD 0012-008 2004

$8.50 ppd in the US
$12 ppd to Canada & Mexico
$12 / $18 ppd to Europe surface / airmail
$12.50 / $19.50 ppd to Japan / Pac.Rim surface / airmail

WEBSITE FOR WHOLESALE
Postal address not valid 2 months past cover date.
NEXT: Gorilla Angreb 7"s, Hellshock LP/CD.

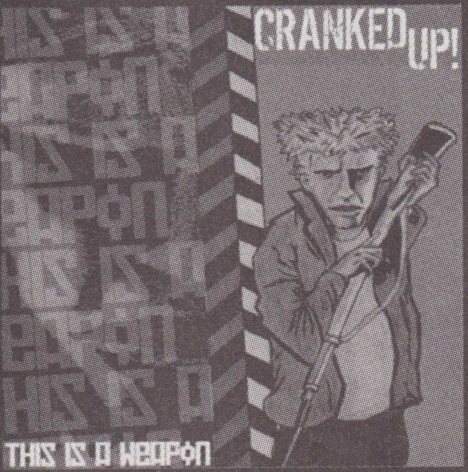
www.FERAL WARD.com
2603 n.e. Sumner / Portland, Or. 97211

FEATURES EX MEMBERS
OF VIOLENT SOCIETY,
BOMB SQUADRON AND 2.5
CHILDREN INC.

CRANKED UP!

CATCH THEM THIS SUMMER ON TOUR WITH SPECIAL DUTIES AND RETCHING RED!

100% PHILADELPHIA STREETPUNK

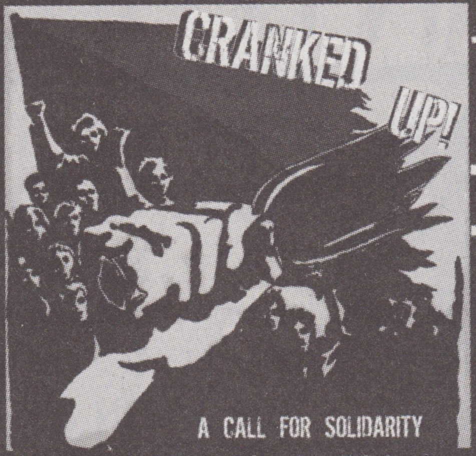


11.00$ PPD in the US
12$ Canada/ Mexico
14$ World Postpaid.

NEW ALBUM
THIS IS A
WEAPON OUT
NOW!

ALSO AVAILABLE:
A CALL FOR
SOLIDARITY

CRANKED UP!
EMBROIDERED
PATCHES $4.00
STICKERS .50
BUTTONS .50



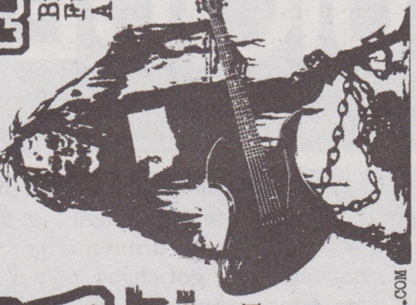
8.00 ppd in the US/
9.00$ Canada/ Mexico
11$ World Postpaid.

CREEP RECORDS
PMB220
252 E. Market St.
West Chester PA 19382
www.creeprecords.net

DISTRIBUTION BY
LUMBERJACK DISTRIBUTION
www.lumberjack-online.com

www.crankedup.net
PHILLY STILL SHREDS!

NEW REGARD MEDIA
NORTHWEST
PUNK - METAL - GARAGE
Mp3s ONLINE NOW!
WWW.NEWREGARDMEDIA.COM
7 INCHERS $3
CDS $8
New Regard Media
P.O. Box 5706 Bellingham WA 98227
DISTRIBUTED BY CHOKE AND INTERPUNK.COM



FEATURING:
Black Eyes and Neckties
Full Frontal Assault
Axes of Evil

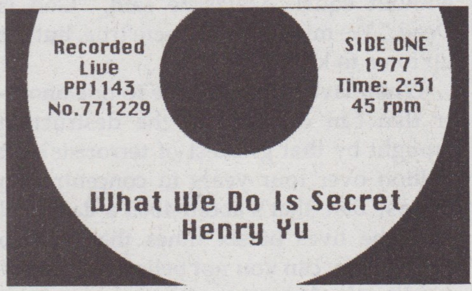
COMING SOON:
76 Charger 7"
U.S.S. Horsewhip
Full-Length
Hollowpoints/A.o.E.
split 7"

HAYMAKER '2nd demo' 7" ltd press of 1000
SMALLTOWN 'the music' LP/CD
HAMMER s/t 12"
DEADSTOP 'done with you' LP/CD
CAREER SUICIDE/JED WHITEY 12"
FUCKED UP 'epics in minutes' CD
CAREER SUICIDE '2001-2003' CD

NEW ADDRESS NEW ADDRESS NEW ADDRESS NEW ADDRESS NEW ADDRESS
DERANGED RECORDS 1166 CHASTER ROAD/GIBSONS,BC/V0N1V4 canada
www.derangedrecords.com 7"=$6/$7 12"=$14/$17 CD=$12/$15 CASH

I was thinking of putting some tips to not be fessed upon, but fuck that. People shouldn't be fessing. If they are, you can consider yourself lucky and lose their asses anyhow. Also, a lot of people are fessers because of heavy drug use. I'm not Mr. Militant Straight Edge, but if you can't do drugs without hurting people, you don't deserve to be my friend either. Wipe your ass like everyone else and act like a decent human being.

Wow, I sounded like my mom there. Write me, I like emails. bill@candids.com



What We Do Is Secret

Henry Yu

Video Killed By Death Stars

From the punch-in-the-gut style that defined the '77 guitar-based punk sound came THE DEAD BOYS, whose CBGB's set from that year has made it to DVD (*Dead Boys: Live! At CBGB 1977*), and man, it's a thrill. Stiv Bators is the ultimate revenge of the nerd, a scrawny, cross eyed rodent-looking twerp who comes out swinging with everything he's got: spit, snot, acne, a "we mean it maaaan" snarl, equal parts hate, pain, and angst all balled up, and lots and lots of chewing gum.

Punk fashion was still not yet codified, at least in the US, and while half of the audience looks like the dumpy Philip Seymour Hoffman character from *Boogie Nights*, you also get guitarist Cheetah Chrome up there in a cub scout shirt with his retardo inbred look, and Stiv Bators whipping off his white sports coat to reveal what appear to be a slices of bologna safety pinned to his t-shirt and a red scarf around his neck. And then there's the goddamn music! Chrome's the idiot savant guitarist flicking precise guitar licks in every direction, Stiv spits it out with a sneer, writhing on the ground at all opportunities with miles and miles of style. Punkest moment: when Stiv blows his nose into a tissue and then eats it.

The hits from the first LP are all there, "Sonic Reducer," "Flame Thrower Love," "Ain't Nothin' To Do." Apparently intended for the television show *60 Minutes* and shot on three television cameras, it's not clear whether or not it ever actually aired. Great interview with Cheetah Chrome, who's all grown up and now and an intelligent guy (and back to being just Gene O'Connor). Best rock and roll video reissue of the year.

Across the country and a year later, The Screamers were captured by Target Video, the SF-based video label that captured numerous important punk bands on VHS. First released a couple of decades ago, *The Screamers: Live in San Francisco Sept 2nd 1978* is now on DVD, not that it makes the grain any less grainy. The Screamers were unique among punks for their instrumentation (synth and drums only) and the riveting charisma and chops of leader Tomata Du Plenty, who by then already had extensive experience singing, lip-synching, and generally performing in all sorts of troupes (he having even been a Coquette, the infamous post-summer of love SF-based glam drags). They are tremendously engaging on stage, their punk imbued with performance art, vogue-ing, odd robotic mannerisms, and of course, the screaming in a Teutonic angst.

One cannot help but notice that the audience, despite their enthusiasm, cannot seem to find quite a way to dance to the stuff, with its staccato double keyboard jerkiness. Only Tomata has the dancing figured out, with contortionism and lots of hand waving. Equally engaging as the live performance are the videos that the band made at Target Studios (five are included, two of them being different takes of their best song "Vertigo"). This one's a close second on the best video of the year.

(Note: Tomata was also the lead in a movie called *Population One*, an apocalyptic, low budget affair filmed in the early 80s that is not without its moments, but is without too many of them. Avoid that one unless you're a completist).

Less overtly punk musically but equally so in imagination and ethos are The Cramps, whose *Live at Napa State Mental Hospital* has also been reissued on DVD. Also from 1978, it was shot on hand helds, in a backdrop (or should I say foreground) of wandering and confused mental patients, a crudely shot and low budget affair that echoes the trash-a-billy sound of their music. Singer Lux Interior is a far less polished front man than either Stiv or Tomata, spastically thrashing or staggering about, but then, how can he be expected to keep it together? The crazies keep grabbing his mike and screaming, or keep grabbing him and screaming. The real treat, however, is seeing Bryan Gregory, the goth prototype standing cool thru all the madness with his flying V. Worth watching, for sure.

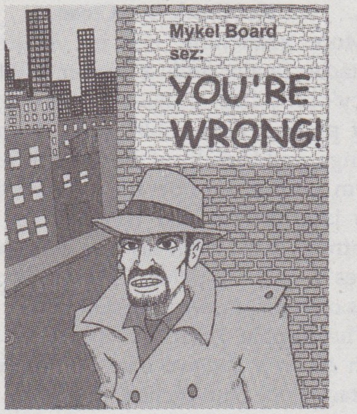
Not Punk But Close

More branching out by Alternative Tentacles finally finds a winner. Pilot Scott Tracy's *Any City* is immediately engaging post punk genius bubblegum. Enigmatic, strange, and friendly at the same time, with warm synths and operatic overtones, *Any City* is effortless, and destined for some greatness, tho' I can't say any more cos the pages'll stick together. See www.pstairlines.com for (more or) less details.

The Yuppie Pricks on the other hand, with *Broker's Banquet* also on Alternative Tentacles are entrenched firmly in punk and hard rock of the garden variety. Obnoxiousness abounds ("Hummer in my Hummer") with Jello-like vocals but without the smart lyrics, even spoofing The Damned's "New Rose" with "New Rolls." Didn't The Upper Crust already mine this territory?

He began as a "real punk" (self-described as "bad new wave" but isn't that the point?) as an eighth grader in the Happy Cadavers (*With Illustrations* 7" EP, 1982, featuring the undeniable classic "I Saw My Baby In the Meat Section"—so full of that intangible *so-bad-it's good* that I actually traded my DOA *Prisoner* 45 for it back in '86 or so!). A short hop skip'n'a jump through the long and still burgeoning career of David Grubbs takes us to Bastro, nestled chronologically between Squirrel Bait and Gastr Del Sol, somewhere in the latter half of the 80s. Their first two LPs (*Diablo Guapo* and *Sing the Troubled Beast*) previously on Homestead are collected on Drag City's CD reissue. A post-post-punk and pre-post-rock, wherein musicianship does rule as thinking man's punk (at least for the studious college boys), here the jagged line progression of Mission of Burma to Minutemen to Big Black to the Post Rock movement becomes apparent. "Krakow, Illinois" is their "Jordan, Minnesota," while "Shipbuilders" their "Steelworker," so while a wee bit dated in the Albini big ugly staccato-ed noise department (not to mention the at one time drum machine), these fellas obviously got chops to spare (they were later recruited to be part of the reformed Red Crayola). I'm impartial to the *Sing the Troubled Beast* part of it, but *Diablo Guapo*'s "Decent Skin" is about as magnum an opus as you get. Well worth exploring if you missed it the first time around, this has got a live companion that Drag City released simultaneously.

Submissions to Henry at 46 Roosevelt Circle, Palo Alto, CA 94306, spam to terasearch@yahoo.com



Time shift. I write this during a snow storm. The air is white with tiny flakes. Outside my window the fire escape is one large drift.

You'll be reading this in the April issue. That usually comes out in March. Tiny buds will be on the trees. A wind, slightly warm, might blow in from the West.

I could write as if it were spring, though the temperature outside is colder than a beautiful lesbian. Or I could reflect the immediate reality: cold, unmerciful. Considering the topic, I'll go for the unmerciful.

"And what is that topic?" you ask.

"Nothing new," I say. "Terrorism."

More ink than blood has been spilled on terrorism. Not surprisingly, every other writer has been wrong. They've been weak-willed, half-baked, and without understanding. They've been equivocal, useless, or tepid. They suggest a palliative for anal warts when the real problem is a brain tumor.

Like a medieval dueler throwing down the gloves in a challenge, I throw down my metaphorical glove here. No, that metaphor is too effete, too far removed. Instead of throwing down the gloves, I'm taking them off—and coming out swinging.

It's time to get serious about fighting terrorism. I mean real terrorism. A bunch of towelheads knock off 2500 people at the World Trade Center. The world cries *terror*! Security moms vote for Bush. They think he'll keep nasty Arabs from snatching little Nancy off the streets of Des Moines. 2500 people? You call that terror?

How about ten times that? How about seven countries, a quarter of a million people at first, more to follow? *That's* the real terror. That's the ultimate evil. I'm not talking second-rate play terror. I'm not talking a thousand here, a hundred there. I'm talking about the real thing.

And there's no mystery to this one. We know who the great terrorist is. We've seen his death and destruction in the past. We always see it. We saw it best in December. A quarter of a million innocents, swept up and tossed to their demise like so many breadcrumbs tossed from the table after lunch. There is one great terrorist. That is clear. That terrorist is *God*.

If we're going to have zero tolerance for terror, we need to have zero tolerance for God. We need to root out him and his supporters. We need to destroy them. We need to cut his funds. Close the places where he hides: churches, synagogues, mosques. All of them are breeding grounds for God and his supporters.

These God-loving, life-hating terrorists worship death. The way they show it might be different. For Moslems, it's a jihad and a paradise—after death. For Jews, it's six million endlessly talked about, used to define everything. For Christians, it's a guy nailed to a cross, for God's sake. What could be more sinister than the worship of death?

You've seen God's hand in the evil and destruction all around you. You've read about it in every report from earthquake to Tsunami. Why is God so evil? Is he just a looneybird, drunk on power? That's part of it. But the reality is: *He's jealous of our freedom*.

Put yourself in God's position. A 24-hour workday. Grindingly boring work. Every day: make sun come up in the morning. Make the sun go down in the evening. Make the tide come in. Make the tide go out.

Every year: Make it hot in the summer. Make it warm in the spring. Make it cool in the fall. Make it cold in the winter. Next year do it again.

Make it rain in the rainforests and blow windy in Chicago. No choice. No variation.

You and I can move around. Change jobs. Take a day off. Call in sick. God has had one day off for the whole of eternity! He's never called in sick. That kind of tedium would drive anyone to terror.

That's not all. We also have a cultural clash. The old against the new. The primitive against the modern. The producer against the consumer.

Incredible as it may seem: God has *never* gone shopping. How can anyone see value in human life if they never buy anything? Without our modern knowledge that everything has its price, God sees human life as worthless.

I'm not excusing. I'm just explaining. There can be no excusing. There also can be no denying.

Moderates say, "If you don't like him, then don't believe in him." But atheism is not the answer. Like an alcoholic who refuses to accept her disease, atheists are in denial.

I can say I don't believe in the bullets in your gun. It won't change things. When those bullets go through my spleen, I'll be dead.

If you look around you'll see evidence of God's existence in a never-ending stream of horror. A stream that's risen to Tsunami heights. A wave of destruction without equal. Nietzsche said, "God is Dead." We might wish it were true, but it's up to us to kill him.

What have humans done to one another that can compare to the destruction brought by that greatest of terrorists? Six million over four years in concentration camps? Bah, that's about 4000 a day. God took the lives of six times that in two hours. How can you not believe in a monster like that?

Until now, people have unconsciously known the problem. Privately, you curse God, usually for minor things. You curse God because of the snow on your fire escape. You curse God because you get the clap. You curse God because it rains when you want to go to the beach. You curse God because Mom caught you jerking off. Everyone curses God, yet few have the courage to fight him.

I now step forward with a plan. I will raise the flag of human decency against this supreme terrorist. I will stand firmly and say, "You can't scare me." I will say, "God, I don't know if you can run or not, but you can't hide. I know what you've done. I know who your supporters are. I know where their funds come from. I know who's on your side, and who—secretly or not—isn't."

Every tinkle in the collection plate. Every Yom Kippur pledge. Every bazaar sale or Santa Claus bell worker. Every penny carelessly tossed to an ecclesiastical scam artist. They all go for God's work and God's work is terror.

So what do we do now? Where do we go first? I'm glad you asked.

Clearly, the President should approach the UN and our allies in Poland and Fiji Island. We have no time to waste. If the world won't join us, we'll have to do it alone. We have the troops. We have the weapons. We only need the resolve.

You know what I'm talking about. If not, I'll spell it out. Letter by letter:

INVADE THE VATICAN!

The President needs to challenge the

Pope, "Renounce God! Or we will do it for you."

The real weapons of mass destruction are not atom bombs and anthrax spores. They're scepters and censers. Whining liberals and leftist intellectuals will doubt the Vatican-God connection. They'll say there's no relationship. No proof that the Vatican promotes God, harbors God's supporters, or otherwise participates in international terrorism.

Are they blind? Are they blind, deaf, and nasally impaired? Wake up and smell the incense! The Pope personally communicates with God—daily. He's proud of it. Just ask him. His legions of Bishops and Cardinals are dedicated to nothing but spreading God's animosity.

We have no choice. Faced with such horror, we need to go in, go in with force, go in hard, and liberate the Vatican from the clutches of the terrorists. Then we can return it to real freedom- loving people.

The Vatican is only a first step. The war on terror must be a vigilant one. It can't be fought half-heartedly. It must be continued until every God-loving freedom-hater is brought to his knees. Jerusalem, Mecca, the Ganges River, Salt Lake City. We must destroy any nest of Godliness.

It will be tough. We'll need to make sacrifices. But we do it for ourselves. For our children. In the names of the 250,000 people murdered by that heartless terrorist called God. In the names of future generations who will thank us for saving them from the same fate. In the name of freedom itself.

They say it is better to light a candle than curse the darkness. I say it's better to light a bonfire. To turn every center of terror into a blazing light of freedom. To bask in the warmth of the destruction of anywhere God calls home. Are you with me? ENDNOTES: [*Visitors to my newly revised website: mykelboard.com or subscribers (email to: god@mykelboard.com) will receive a few extra endnotes. There are just too many to keep up with.*]

Speaking of visitors to my (newly updated) site, a bunch of folks have helped me in my quest for *Sentence Names.*

For new readers among you, Sentence Names are names like *George Burns.* (What happens when George is out in the sun to long? George Burns... Get it?) My favorite is pitcher Andy Petitte. (What did Andy do when he saw the dog?)

Among the new ones my webguests have left for me are these from Adam: *Barry Bonds* (What does Barry do when he meets a new friend?) and *Howard Zinn* (Is someone home now?)

Six-Legged offered *Pete Rose* (Like Jesus, what happened to Pete after the third day?) and *Tom Waits* (What does Tom do when he calls tech support?)

Anymore ideas are welcome. Just check out the website and write in the guestbook.

Put that in your card and charge it dept: The *Utne Reader* (often a source for these notes) reports that religious Israeli Jews have created a credit card to reward stores for remaining closed on Saturday. Called "The Sabbath Observant Card," it offers incentives to purchase at stores that do not open on The Sabbath. The card corporation also provides legal aid to employees who have run into trouble by refusing to work on Saturday.

Will BUSHWORLD have naked Arabs and dogs? dept: A new amusement park *Stalin World* has opened in Vilnius, Lithuania. According to *The Week* magazine, visitors can take rides in packed cattle cars, be huddled behind barbed wire, and subject to blaring patriotic music from the Soviet era.

Meanwhile in the mental gulag dept: Project Censored (www.alternet.org) reports on stories buried by the mainstream press. Among this year's, is how Hungarian researcher Arpad Psztai found that genetically engineered potatoes caused sickness and poor brain development in rats. When he revealed his findings, his employer fired him. The research team was disbanded and the data were seized. Oh yeah, his employer, the Rowett Research Institute, had a $224,000 grant from the genetic engineering giant, Monsanto.

Ah, freedom dept: I've long said that Freedom of Religion is the least important of the first amendment freedoms.

Canada has no bill of rights, so for them it's a slightly different story. But an interesting one.

Ontario's law says that religions are free to use their own courts to solve disputes. Of course, the settlements must be legal.

After the legislature passed the law, a group of women protested. They said that it would lead to abuse and disparity among the male-dominated Muslim women.

There were no Jewish women among the protesters. For the goyim among you, Jewish law prohibits divorce without a *ghet* (written permission). Women are not allowed to give this permission. They can only accept it. Talmudic law also requires that if a man dies, his brother has automatic first dibs on the wife.

Maybe Jewish women didn't protest because they weren't allowed out of the house.

What's wrong with that? dept: Turkish Prime Minister Erdogan has been waving the US and NATO flags for years. A sickening Uncle Abdul, he has allowed US troops to stage invasions of his neighbors, given Turkish soldiers to murder Iraqis and Afghanis, and proved himself a general sycophant of The West.

So it was strange last September when the guy announced support for a law decriminalizing adultery— and the Europeans objected. I'm not sure if the law decriminalized it for men and women or only men. My source is the *NY Times*. They're so anti-Muslim that you can never tell what's what.

But if the law *is* for men and women, it's a good one. It's a step in getting the government *out* of religion. Adultery, like marriage, is a religious concept and should have no place in the law. One cheer to the Prime Minister who is otherwise a jerk.

Put that on your tombstone and watch it dept: AARP reports that a California inventor is trying to patent a tombstone that shows a video messages from those underneath. You can choose to require a password to insure privacy. (???)

There is already a similar web-based service, lastwishes.com. For a $99 "lifetime enrollment fee," they'll notify everyone on your email list. They'll also show a video and let you list your property distribution. (Dale gets all my porn, by the way.)

Given the average life of internet companies, I wonder who gets *their* stuff when they die an e-death.

Jew of The Month dept: While ego-surfing recently, I stumbled on a blog that contains this dialog:

Miguel Cardoso: *STEAL THIS LINK: It looks like the guys at Tenant Net are the latest to take Abbie Hoffman's classic piece of advice.*

Ginz: *Mykel Board has been guilty of* Grand Theft Hoffman *on occasion.*

Smart Dalek: *Ginz, many of Board's columns have pilfered entire chapters from* Steal This Book!

Pilfered? Hmmm, I prefer to say, "were inspired by." In any case, a profoundly anti-God Jew, Abbie was a great influence on me during those years of real freedom. He certainly deserves recognition as this month's *Jew of The Month.*

CrimethInc. Workers' Collective Bullet-in

When our anarchist cookbook, *Recipes for Disaster*, came out last month, I was worried about how we would continue doing this column, since for a long time the drafts-in-progress of that work have been serialized here. I felt pretty damn foolish when I realized that the book only contains a third or so of the submissions we received! It's crazy to think that one could pack all the how-to recipes anarchists might need into a single book, anyway, even a 624-page one. So starting this month, we'll be running all the extra recipes, the ones that should have made it in but couldn't fit. Clip and save them if you have the book and want to update it!

To order the book (it's $12 postpaid) or demand free radical propaganda, write us at CrimethInc. Department of Anti-Social Services, PO Box 2133, Greensboro, NC 27402 USA. If you prefer the alienating and irradiating venue of cyberspace, visit www.crimethinc.com. All the best in your cop-watching exploits, should you choose to apply this recipe, and here's to us all living (and fighting) to see a day when police and the police state are things of the past.

How to Organize a Copwatch

Copwatch groups seek to contest or at least limit police repression by directly monitoring police officers who are questioning, detaining, or arresting people. Copwatch volunteers patrol the streets, observing police and recording their interactions with civilians. They often concentrate on areas of high police activity, or where known trouble-making cops are assigned. Copwatch groups also advise people of their rights and listen to their stories, and otherwise endeavor to undermine and thwart the police state.

Most radicals, not to mention many others, realize that the idea of policing needs to be completely rethought. In the meantime, people have to be protected from the brutality many face daily at the hands of the police.

Get a Group Together

Form a group. Put out calls for one everywhere, even on the bulletin boards of church groups and local grocers, not just in the activist community. Approach your neighbors—the best neighborhood watch includes a copwatch.

Educate people in your community and other communities, especially targeted ones, about their legal rights, and about how to carry out a copwatch. Hold classes everywhere in your city, at accessible places and times. These can be formal events, or informal teach-ins outside a movie theater or between performers at a show.

Hold regular, accessible, well-advertised meetings—don't depend on the internet for all or even most of your communications. Many of those who need copwatch most are unlikely to have easy or regular computer access. Decide as a group what your goals are and how you will go about achieving them.

Find hotspots, where police repression frequently takes place. Look for them in the police blotter in your local paper, or approach lawyers who do a lot of street work and request advice, or ask around in neighborhoods.

Establish patrols, and have them report on their work on a regular basis. Your group will be more effective if it is well organized.

For a variety of reasons, it makes the most sense for people to do copwatch patrols in their own neighborhoods. If it is important that you patrol another neighborhood, make an effort to become familiar with it: get to know locals, and make sure you understand local issues and context. Canvas from door to door if necessary, introducing yourself and your group and announcing your intentions and motivations. Be open to input from locals; they are the ones who will experience the bulk of the repercussions from everything that happens in their neighborhood.

When the cops are particularly brutal or kill someone, raise a ruckus about it. Put pressure on them and keep it on. Approach the survivors and follow their lead as to how to handle things. Offer to organize protests or benefit events, screenprint shirts, or play media liaison for them. If they're into it, hold demonstrations, spray paint the names of the victims and murderers everywhere, smash out the windows of the offending police station.

Agitate for laws and regulations that enforce stricter controls on police. Try to get the worst police officers fired. If your community has a Citizen Review Board, make an effort to give it teeth.

People from communities that are terrorized will often be understandably afraid to stand up for themselves. A copwatch program can be the first step towards solidarity with each other.

How to Copwatch

To copwatch effectively, all you need is your eyes and ears, and some means of recording the incidents you see. A small notebook and pen or pencil are the most useful and least conspicuous. A camera or video camera can also be useful, as can a cell phone or an audio recording device.

Copwatching is generally safest and easiest if you make sure to follow the letter of the law. There should be no drugs, alcohol, or illegal weapons on your person or in your system. Be careful not to jaywalk. This author has friends who have done a perfect copwatch, then jaywalked almost immediately after leaving the scene, receiving a $50 ticket for their efforts. If you are driving, make sure that you and all of your passengers have on seat belts. Resist unnecessary horn honking or loud music as you drive away—violations of noise pollution laws and ordinances can be used as excuses to detain and arrest you. If you are not following the very letter of the law, you may end up doing more harm than good and could get yourself arrested. Don't give them any excuse to bust you.

Copwatching is best done with two or three others—you are less likely to be arrested in a group. One cool-headed person can take the role of speaking to officers, getting their names, ranks, badge numbers, district designations, squad car numbers, license numbers, and general descriptions, thus making them aware of your being there as observers. The others should hang back, recording every detail of the encounter, being careful not to interfere, provoke, or draw attention. If you have the numbers, one person can pose as an individual onlooker with no connection to the rest of the group. Decide on your roles before the encounter, if possible.

Presumably, you are there to defuse the situation, not escalate it. Don't goad the police into arresting people as a way of getting back at you because of your attitude. Reign in the hostility you feel towards them—be polite but firm. Remember, police are dangerous. Walk, don't run, and avoid quick or sudden movements around them.

At the same time, don't be so easily intimidated that you cannot accomplish your task. Police officers who feel threatened by your concern about the victims of their repression may well threaten you, shouting "Move on!" and puffing themselves up like territorial frogs. In the course of your interactions with them, you'll develop a sense of what to expect from them and an instinct for exactly how seriously to take their threats.

Carry cards detailing legal rights, flyers with information about local copwatch programs, and other information with you to give to people subject to arrest or harassment. Citizen complaint review boards, if your district has one, are often virtually useless as a way of dealing with police brutality, but they can be useful for documenting incidents. Inform people about their rights, and of any numbers, local services, or internet sites by means of which they can contact a lawyer or learn how and where to file a complaint. Be aware of local laws and limitations—for example, in some cities, in order to be able to file a lawsuit against the city, you must send a letter to the mayor announcing your intention to sue the district within six months of the incident in question. In such a case, you should emphasize to people who have suffered police brutality that they should keep their options open: "You don't have to follow through with it, but you should secure your right to sue if the incident is severe enough for you to even consider a suit."

When observing police officers' interactions with civilians, try to get as much information as you can. Make note of the day, time, and exact location of the incident; the officer's name, badge number, district, and physical description; where arrestees are being taken; the names, addresses, and telephone numbers of any witnesses; and vehicle or license numbers for any police vehicles involved in the incident. Use cameras or other recording devices to document the event from beginning to end. Take down complete descriptions of police actions and any resulting injuries. If there are injuries of any sort, even preexisting ones, be sure to detail what medical attention was or was not offered by the police—people have been let go by officers after copwatch members observed them being denied medical attention, even though the injuries had been not caused by the police.

If you feel it is warranted, you can call 911 and report that someone is being injured. Wait until the end of your statement to note that it is the police doing so, but don't leave that out, and stick to the facts. As all 911 calls are recorded and are relatively hard for the justice system to "lose," they can provide useful documentation for legal proceedings. You can also call a friend's or your own answering machine and record what is happening as it happens, assuming the tape is long enough. The sound quality may not be as good as an on-site recording device would provide, but the police cannot confiscate the tape; this method can be particularly useful if everyone present is getting arrested. If you get arrested and the police don't take your cell phone immediately, call a talk show or progressive radio station from the back of the police vehicle.

If you witness someone else being arrested, try to give the arrestee a way to contact you, and vice versa. This is not to say you should give your name or get their name in front of police. Give your name and contact information only if you are comfortable with the police getting it, unless there is another way.

If you are comfortable doing an assertive copwatch, introduce yourself when you approach the scene and explain that you are there doing a copwatch. Ask police why they are detaining or arresting people, but don't ask arrestees names directly, as they might not wish the police to have it. If arrestees say their names and addresses to the police loud enough for you to hear, write them down. If the justification for the stop seems to be vague, ask officers to name the section of the law they are enforcing. Officers will lie and make mistakes—if you know the code do better or have a copy of it with you, speak up. Don't approach or speak to the arrestee directly while he or she is being detained; if you do, you risk being arrested. Sometimes you'll have to do just that, but know what you're getting into.

If a detainee is let go or ticketed, make use of the opportunity to give your flyers and rights cards to them. If a detainee is arrested, you can fold a card in half and ask the officer to give it to him or her—fat chance, but miracles happen. You can't speak to an arrestee directly without risking trouble, but you can loudly talk about what rights people have with the police or a bystander or your compatriot. These include the right to remain silent, the right to speak to an attorney, the right to refuse a search of your person, personal items, or car.

Stick around until the police have moved on. The Rodney King beating began with what seemed to be a routine traffic stop.

Make use of every opportunity to have educational conversations. Speak to onlookers about their rights, about what citizens can do about police brutality, about community alternatives to policing. When answering questions about legal matters, don't be afraid to say, "I don't know." This is always better then giving out wrong information.

Collect statements from other witnesses if you can. Many will not want to get involved. Try to persuade and educate them otherwise, and get statements from them even when you can't get their names.

Keep the information you have gathered from your copwatching. If your copwatch group does not keep records, keep track of it yourself. It can be useful to submit copies of your records to government agencies, so they will have them documented and on file. Do not edit any videotapes you shoot, as this may render them useless as evidence in court.

If possible, carry with you the text of the laws most commonly used to justify harassment. In addition to being familiar with and ready to cite local laws, it can help to learn local police regulations, though it is often difficult to obtain copies of these. During your encounters with police, be forceful rather than tentative, but remain polite.

In extreme cases, police will smash or confiscate and "lose" your equipment to keep you from having evidence against them. If it seems like this might happen, a member of your group should swiftly leave the area with the evidence that has been gathered so far.

Be prepared to be arrested. Though copwatch is not illegal, police will trump up charges. Carry ID and at least $50 money on you if you want to be able to get out of jail swiftly and easily.

Know what you will and will not do in extreme situations. Consider in advance what risks you are willing to take and what charges you are prepared to receive in order to intervene if someone is being beaten, injured, or killed by the police. Decide this ahead of time and talk about it within your group, so all of you know what to expect from one another and everyone is comfortable with it. If you copwatch in some areas, you will eventually find yourself in this situation.

Be prepared to follow through on your work. If you couldn't get an arrestee's name and you feel that the situation was bad enough to warrant further investigation or that the abuse of the arrestee will continue after the arrest, go to the station to which he or she has been taken. Loudly and firmly ask what condition the arrestee is in and demand to know the charges he or she has received; explain what you saw during the arrest, and ask to make a complaint against the officers. This makes the police aware that people are concerned and will follow through; it may stop a back room beating.

Be careful leaving the area after a copwatch. Police have been known to follow, ticket, target, or beat copwatchers a few blocks from the site at which they were observed. Don't let down your guard.

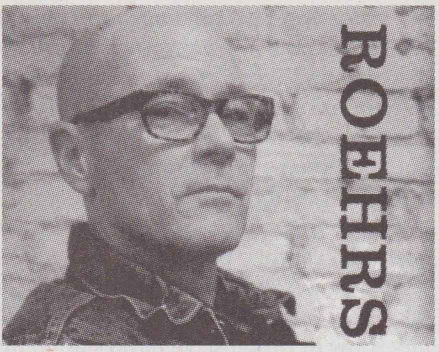
Report on what you have seen to your group, whatever citizen review boards your area has, however ineffective, and to your community at large. Talk to city council members about police conduct, and show them your evidence. Tell them you want hearings and policy changes. Get your information to the National Lawyers Guild and or the ACLU. Tell community and church groups. Write up reports and spread them through local independent media outlets, both websites and papers.

If your copwatch group is ready, you could establish a copwatch hotline, a phone number people can call to report the activities of police officers; you could even have a response team ready to follow up calls. You could also start your own local copwatch paper or website, reporting on your observations, the conduct of local police, and the struggle in your community to survive and thwart police repression.

If You Are Copwatching Alone

Don't copwatch alone if there are other options. You should not ignore those in exceptional danger just because you are alone, but be aware that lone copwatching entails taking extra risk. If you have been convicted of felonies, have a lengthy arrest record, or are not a citizen, you should probably not copwatch alone unless the circumstances are really exceptional. Be less assertive in engaging the police or the individual being detained or arrested than you would be if you were in a group. Police officers are much more likely to arrest or assault you if there are no other witnesses present.

Be careful to obey the letter of the law. If possible, remain at least twenty feet from the incident that you are watching; try to phone someone and let him or her know what's happening. As always, take complete notes and, if possible, photos, audio, or videotape of the incident. If you take photos, make sure that they are taken at the last possible moment, to ensure the safety of you and your camera. Be especially careful leaving the area.



Scapegoat

ANTiSEEN, rulers of the Scum Confederacy, are running loose on planet earth again! TKO Records has a new full length CD called *Badwill Ambassadors* for you fucks. ANTiSEEN marches forward into battle with their warcry, "Alpha Male." When you are walking down the street you better not look Mr. Clayton in the eye! This is the wolf pack hierarchy—the strongest alpha male gets all the females!

The next song is "Alive and Unwell," and you can feel how road weary one might be after twenty-five years in the trenches. The third song is "Scapegoat," and this is quite a fucking rocker. "Scapegoat" leads into "Weight of the World." Clayton sings, "I never asked for nothin' and that's just what I got." ANTiSEEN is traveling on, and no matter where they go they will have hell to pay. The next song, "Don't Fuck the World–Fuck the Kids" tears the politically correct whiners a new asshole. The next song "The Devil Meets the Longhaired Weirdo" starts out down at the crossroads in 1983. Johnny Cash, Keith Richards, and Joe Young stand side by side and deny Satan. These rockers will not sell their souls to the devil. You get an eerie church bells and keyboards in this one!

The next number is a crowd pleaser that ANTiSEEN has been playing live for a while—"Ten Pounds of Shit in a Five Pound Bag." Clayton is bitter on this one. "I gave you a minute and you took all day / What I gave you, you threw away…. I'm gonna get what's coming to me." The harmonica playing adds a nice touch on this updated version of "Ten Pounds of Shit in a Five Pound Bag." In "No Apologies," Mr. Clayton tells you his stance right from the start: "I'm running out of patience and you're running out of time / If you're waiting for an answer, I wouldn't hold my breath / I ain't gonna spell it out for you / 'Cause you never seem to learn. What I am ain't none of your concern." The next song,"Dear Abby" is about "Abdullah the Butcher" an infamous wrestler. "With a look in his eye and a fork in his hand." "From Parts Unknown" features a cast of dangerous individuals such as "Super Destroyer" The Masked Assassin and Mr. Wrasslin', all from parts unknown. For your appropriate listening pleasure, ANTiSEEN serves up a wartime treat, "Pledge Allegiance to the Bomb." The lyrics to this song puts the ANTiSEEN perspective on the slash and burn, search and destroy mission in Iraq. Mr. Clayton promises you "this ain't gonna be no Vietnam."

The final song, "Q-Pid" starts off with a sweet acoustic guitar and then Mr. Young comes in with a fuzz-drenched electric guitar to drop the bomb on you. Mr. Young remains the premier electrical guitar player in the School of Scum Rock. Nobody else can command the destructo rock guitar sound that Mr. Young invented twenty-five years ago. The *Badwill Ambassadors* CD is another ANTiSEEN masterpiece and you must contact TKO Records immediately! TKO Records, 8941 Atlantic Ave. #505, Huntington Beach, CA 92646; www.tko-records.com.

The second fucking excellent ANTiSEEN record for you fucks this month continues the wrestling theme that you encountered on the TKO Records CD. The ANTiSEEN *Thee from Parts Unknown* EP is presented by Scarey Records from Italy and this fucker has some brilliant gems for you scum punks.

ANTiSEEN leads off with "Dumps and Dives" about the romantic lifestyle of a touring band. "Same old dump / Same old dive / I can't believe we made it out here alive." Mr. Clayton sings about one of his pet peeves: sound men—"Now here comes the soundman / Wants to get it right / We set up / Crank it out / Everything is fine / Hit the stage at midnight / All I hear is my ears ring / No use for a sound check / No use for a soundman / I can't hear a fucking thing!" Yes! This is a truly great song!

Next on the Scarey Records EP is "Mad, Bad and Dangerous to Know." This song conveys some of the pitfalls of running with the wrasslin' crowd. You're up against "The King of the Mountain and The Human Tornado / He's a walking disaster / And you'll probably get what your after". Clayton will offer to put you on the "Long List of People Who Can Kiss My White Ass."

Side two starts out with the aforementioned "From Parts Unknown," featured on the TKO full length of the same name. Great.

The last tune is a live version of "Watch the Bastard Fry." This is an excellent song! For your copy of the *From Parts Unknown* EP write to Scarey Records, Casella Postale 516, Succ. 76 1012, Torino, Italy; www.scareyrecords.com.

Pure Punk Records from Parma, Italy has a fucking blistering punk EP for you this month. The punk band of the moment is none other than the Bay Area's own CROPKNOX and the new EP is called, *Do What*? and this fucker kicks ass!! The title song is a thorough indictment of the greedy corporate and government whores. Read on: "I look up and what do I see / I see the walls caving in on me / Trust your lives in the government / And you wonder where your money went / In to the pockets of the rich and greedy / out of the hands of the poor and needy / Right wing lies just keep repeating / And the liberal hearts keep on bleeding / What the hell are we supposed to do / We've got nothing to look forward to / This is all we have left / I'll try to do what I can." Fuck yes! Song two on side one is "I Despise" and this expresses some of the frustration of being young in this society. Read these words: "Sometimes I need that thrill to come alive / Other times I just want to die / Confusion and anger will take a toll / But in the end we got no control / Fear of life / The whole fucking world I despise / Fear of life / Brain chemistry or the life you choose / Maybe some people are just born to lose / Life's unforgiving when you're on your own / A friend of mine never made it home." Not only does "I Despise" have well thought lyrics, the music is absolutely relentless punk—super snotty vocals with great guitar work not unlike THE STITCHES of eight years ago.

On side two CROPKNOX plays "Sleeping Sound." In this song, the singer laments how he is trapped in a consumer driven society. Read this: "Late at night you walk the street / It's cold outside you had a drink / The city's dead nobody 'round / Just the sound of thousands sleeping / ...Sleeping sound / There's no pleasure being about / No fun to waste your life away / Forced to be consumers / In reality they are being consumed / Can't escape a life of boredom / Your only hopes to burn it down / They force you into reality / Reality's a lie / They live in their dreams / While we all struggle to get by." This is strong punk rock! It's easy to understand why Orlando Xavier and many of the Bay Area punks have become such enthusiastic supporters of CROPKNOX. Write to Punk Core or Pure Punk for your copy of CROPKNOX *Do What?* immediately!!!

Pure Punk Records also has a first rate split for you this month. The new installation in the Pure Punk Records catalog is a split featuring the SWELLBELLYS from the UK and THE DISHONOUR SQUAD from Italy. The SWELLBELLYS lead things off with "No More" about the workers of this land standing hand in hand, strong and fucking proud voicing these demands: "Educate and agitate / Open up the doors / Spread the fucking wealth / No more fucking poor." Song two by the SWELLBELLYS is "Fraud." Read the words to this one: "Get yer fuckin' hands off me / I'll destroy your destiny / Benefit fraud, who am I / Fuck with me and you will die / Civil servant – fraud squad / Follow me home from my work / Fuck you, you lame jerk / Grass me up bring me down / Ya need to be six feet down / Civil servant – fraud squad / Watching my flat yeh your good / Government worker snooper squad / Knock on my door I'll show ya what / Break yer bones with a baseball bat / Civil servant – fraud squad."

Side two of this Pure Punk EP features DISHONOUR SQUAD. These punks start off with "Destruction," about being a false rebel "high on drugs with your eyes you see another world." The second song is "Riot United." Read some of these lyrics: "Nothing can stop and oppress our rage / Violence, oppression, stretch of authority / Together let's unite to fight power / Riot for the punx, riot for the skins / Riot united and wins riot / Riot on the streets / Riot in the cities / Riot against government / Riot for the future / Riot for my life." Now that's fucking punk!

This is a strong split EP from Pure Punk Records. Order your copy of the SWELLBELLYS / DISHONOUR SQUAD split EP from Pure Punk Records, c/o Alex Bagatti, C.P. 214, 43100 Parma, Italy; www.purepunk.it.

Until next month—See you fucks at the bar!!

LEFT IN RUINS
WITH GOLNAR

I went to Georgia, where my mother's side of the family lives, for a portion of the holidays this past winter. It was an awkward vacation altogether. There was the fact of my grandmother's death earlier in the year, which still loomed large over the house. I was offered a chance to sleep in her room, which I declined, opting instead for the room with my snoring, restless mother. The occasion of our visit, other than mutual vacation time and an undefined but still strong compulsion to celebrate holidays none of us believe in, was my older cousin's engagement. Her husband-to-be is a Navy man, from long line of Navy men, and this would be the first time the two families met. I was incredulous but silent about it all—everyone seemed nice enough, as they say, or was at least on their best behavior. The conversation around the final dinner we spent together started with the worry that my cousin's fiancé, M., would have to get married without his father present, as M. Sr. would soon be stationed at Guantanamo Bay. When he told us, shot a look look at my mother, who shot one back that said, "Don't you dare say a word." There was a strict no politics rule being enforced.

The conversation continued on, however, and soon mutated into my aunt pouring out the details of my family's flight from Iran to the United States. My parents and I were the first to come—I was not quite four at the time—and my extended family followed suit in the following year or two. Because exit visas were not being granted to Iranians during those years of war, it took some incredible maneuvering on the part of my parents to even get out of the country at all. My birth certificate, all of the family photos, old letters, important papers—most of the historical evidence of our own existence—was all left behind. My mother, as she likes to tell the story, didn't even have a chance to take my clothes out of the washing machine and put them in the dryer. That task was left to her devastated sister, who had young children of her own.

As it was told over dinner that night, the family story—which is all I really have of a place I distantly still understand to be home—mutated into something too sentimental, told so that it could be decoded and recognized by strangers who didn't know or particularly care about that history until it accidentally spilled into their lives. Stories about the big, bad mullahs of the Iranian revolution were told without any context for their emergence, so that what happened in that country, too, could come to be understood as nothing more than terroristic fanaticism and not the tangible, complicated history that it was. Blame for the Iran-Iraq war could fall squarely on one man's shoulders, without a thought given to the support his regime received from State side corridors of power. War, depression, and immeasurable loss all came to seem distant and finite, even as they existed right there in the flesh.

M.'s mother said, earnestly, "I don't know how you did it, you are all so brave." What I wanted to say is that people are forced to do it every day, and those people are only the lucky ones. It's not bravery, it's survival, and the entire world has been forced into survival mode for a very long time. Instead, I said nothing for the sake of my family, who struggles every day to put the past behind them.

How much we choose to hold onto those circumstances that shape our lives is up to each of us as individuals. Regardless, I can't help but resent the luxury of those who can turn my memories and my life into nothing but a sad little story, to be compartmentalized and understood in the terms dictated by the very people who turned my family's world upside down. When your life is pulled from under you, and all that's left is the details of the story, those details deserves to be honored to the utmost.

***

I write this column minutes into my 23rd birthday, not quite two decades into my life as an American. The rhetoric of the day pits "us" against "them" again, too bad this time I am us as well as them. See what happens when you try to draw your boxes too rigidly? It seems like daily life should teach us a lesson about all of these definitions, these declarations, these axes. I hope that this time, with the drums of war sounding again—or is it still—we find more creative ways of throwing the ol' wrench in the gears than online pledges and liberal documentary success stories. Remember, punks, desperate times call for desperate measures.

***

If you are a careful reader, or start at the beginning and go all the way to the end, you may have noticed that there is a new name under the "Zine Coordinator" heading. Finally, after nearly three months of lonely zine coordinating, our very own Paul Curran has stepped up to the plate to co-handle the reigns of this fine fanzine. Paul started as a shitworker here at MRR more or less at the beginning—he's a real lifer! This doesn't mean, however, that our search for a coordinator is over. Paul is coordinating on an interim basis, so if you are interested in the job, I encourage you to get in touch, even if it's only to ask questions. Working here is loads of fun, so if you think you'd be a good fit we'd would love to hear from you.

***

In other news, punk rock is still the best kind of music ever made. I saw Fucked Up four times this past week and they were really stellar through and through. Their newest single, *Generation,* is arguably their best, and they are even more powerful live than on vinyl. I am already itching to see Tragedy, Nightmare, and Riistetyt when they come through in a few weeks, and the Observers are gonna play two shows next month. Not bad!

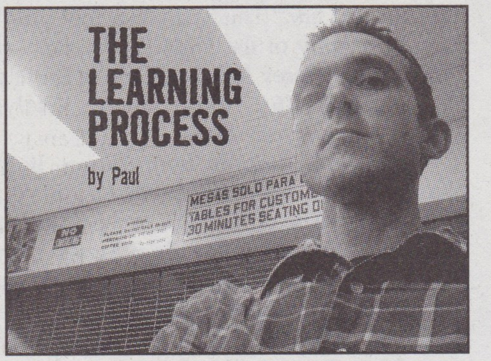
Earlier this week, I was walking to the Thai place down on Haight Street, and on the way, I bumped into a long, winding line of people hovering on and around Divisidero Ave. There must've been hunderds of them, laughing and chatting, eagerly waiting for something, evidently something big. I looked up to the marquee of the club they were shuffling in to: "TONIGHT ONLY! COLLECTIVE SOUL! SOLD OUT!"

Can you believe it? A line blocks long to see a Christian alt-rock band ten years past their "prime." Admittedly, though it's alarming to see so many quasi-religious yuppies in one place, those aging alterna-folk at least gave me something to make fun of that night, and again right now. And while they probably had fun, drinking expensive beer and flirting with each others' girlfriends, I doubt they felt how I had felt the night before when Fucked Up played "Generation." Maybe in these cases at least, us against them isn't so bad.

***

Working at *Maximum* certainly has its perks, though it has upped my montly quotient of nerdy anxiety over records. Two nights ago, filing records, I came across a record I had never heard of: Sistema Destructivo - *Nos Están Asesinado* EP, evidently from Ecuador. It is the *rawest* fucking hardcore, crazy like Terveet Kadet, with similarities to other Latin American stuff of the era; Ataque Frontal comes to mind. The sleeve is minimal, but the year says '84. Anyone with a copy for sale or trade, or any additional info should please please please get in touch.

Tell me a joke, or a story: golnar@maximumrocknroll.com. Until next month, don't forget to listen to the Dirt Shit reissue EP and the new Bill Bondsmen EP.



Hi. I'm Paul. I'm taking over the second coordinator slot here at *MRR*, at least for the time being. We're still looking for someone permanent. That someone may actually turn out to be me, but I'm just not sure right now if I can do it. I can't possibly do this job without constantly thinking of Tim Yohannon, and I feel like I can't properly introduce myself without telling about my history with *MRR* and Tim Yo.

At age 13, at Universal Records on Telegraph Avenue in Berkeley I bought my first *Maximumrocknroll:* issue #9. In *MRR* magazine I learned about MRR Radio on KPFA, Tuesdays from 9 to 11 p.m. Thank god for KPFA! They have a massive signal that reached my far outpost of the Bay Area, a town called Benicia. Every Tuesday I listed to and recorded "Tim and the gang" on MRR Radio, and learned all about the world of punk rock. When they made an announcement that they were looking for guest DJs I called immediately (I bet you fellow listeners from my generation still remember the phone number) and volunteered. That's how I first met Tim Yohannon. He was extremely nice to me and I liked him a lot, even though his no-bullshit style was kind of intimidating to me at that young age. Hell, I guess it always was, but I loved Tim from the get-go.

It was at Rasputin, another great old record store on Telegraph, that I met and befriended a dude name Scott. I don't remember how. He rode a nice bike and didn't look like a punk, so he must've seen that I looked kind of punk and introduced himself. We'd talk about bands and records. One day he said he was on his way to do some volunteering at *Maximumrocknroll*. I knew how to do paste-up 'cause both my parents were graphic artists, and I told him that I could do some work there if they needed me. He brought me over to the MRR house, which was in Berkeley at the time, where Tim placed me in front of some galleys, halftones, Xacto knifes and border tapes, and I was instructed to put together a half page of the magazine. It took me a long time, and I felt like I was in the way more than I was helping. But I kept coming back now and then to do layouts, and Tim would give me BART money and answer my stupid questions about bands and records. He even invited me to be on the cover of the December 1984 issue where each of the shitworkers did a Christmas card dedicated to different things that were fucked up about America. Mine was "drugs." Tim was worried about the actual drug paraphernalia that I had borrowed from my brother for the photo shoot, so he blacked out my eyes in the photo. I thought it made it even funnier.

No, I haven't been a shitworker here for all these years. I stopped doing the layouts after a year or two, but I kept seeing Tim at the record store and the pizza place, and I kept guest DJ-ing every once in a while on the radio show. In the following years I'd see Tim a lot at Gilman Street and at the Epicenter record store in San Francisco. It was at Epicenter in 1993 that Tim asked me to come back to *MRR* to do record reviews. I was honored and I obliged Tim, even though I never thought I was cut out for the job. I found it very hard to be fair and forgiving to the many mediocre punk records that were coming out at the time. Tim's magnetic personality, and again his slightly intimidating manner, made me stick with it for a few years until I got burnt out on just about everything in SF and moved away.

In 1998 I was living in Wichita, Kansas and I hadn't seen Tim for a couple of years. I wrote him a letter telling him all about how weird it was to live in Kansas among all those people who actually vote Republican, about the lack of punk shows, and about the cool young high school punks that I had met. I also told him that I missed him and was worried about his health.

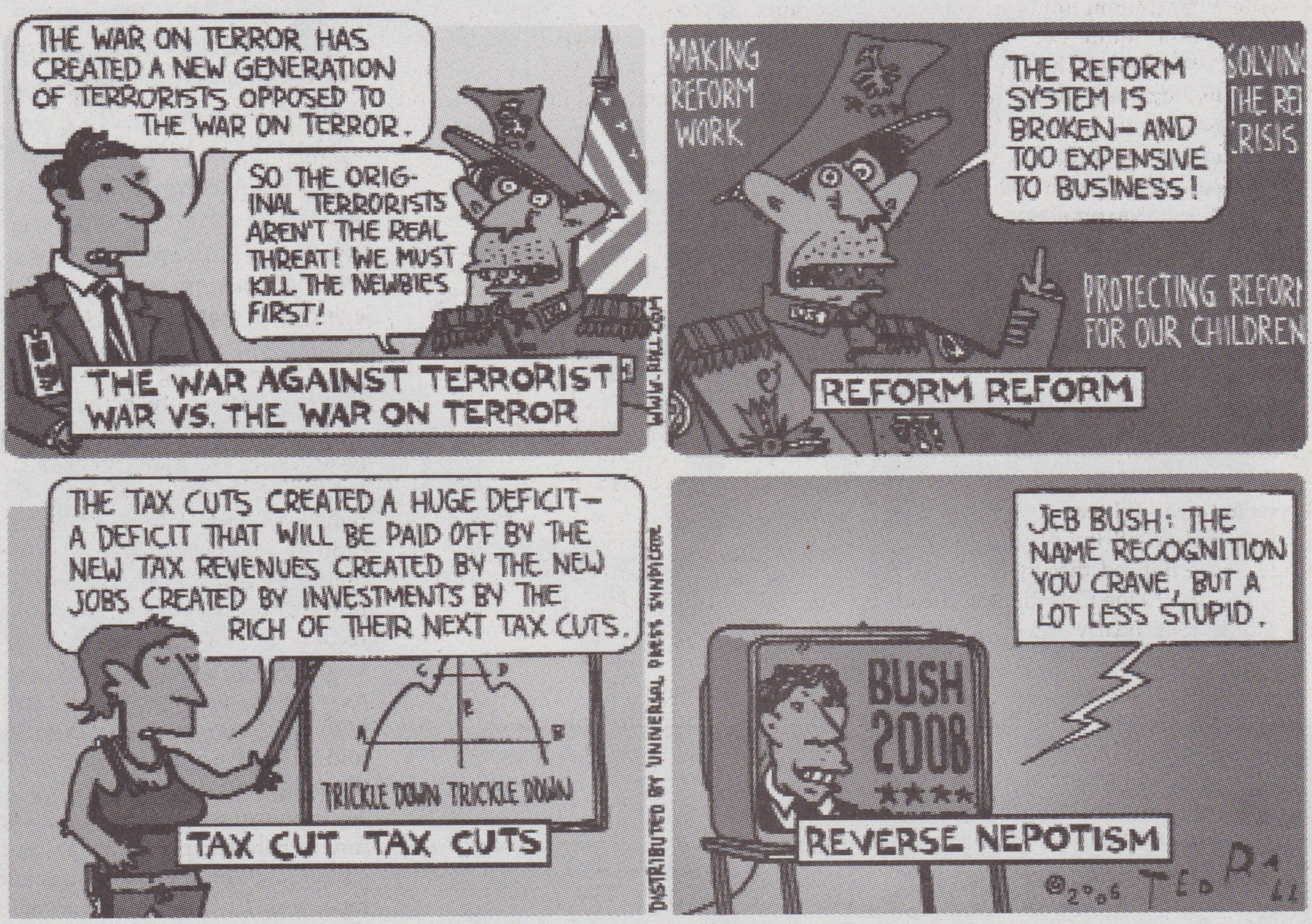
He never got that letter.

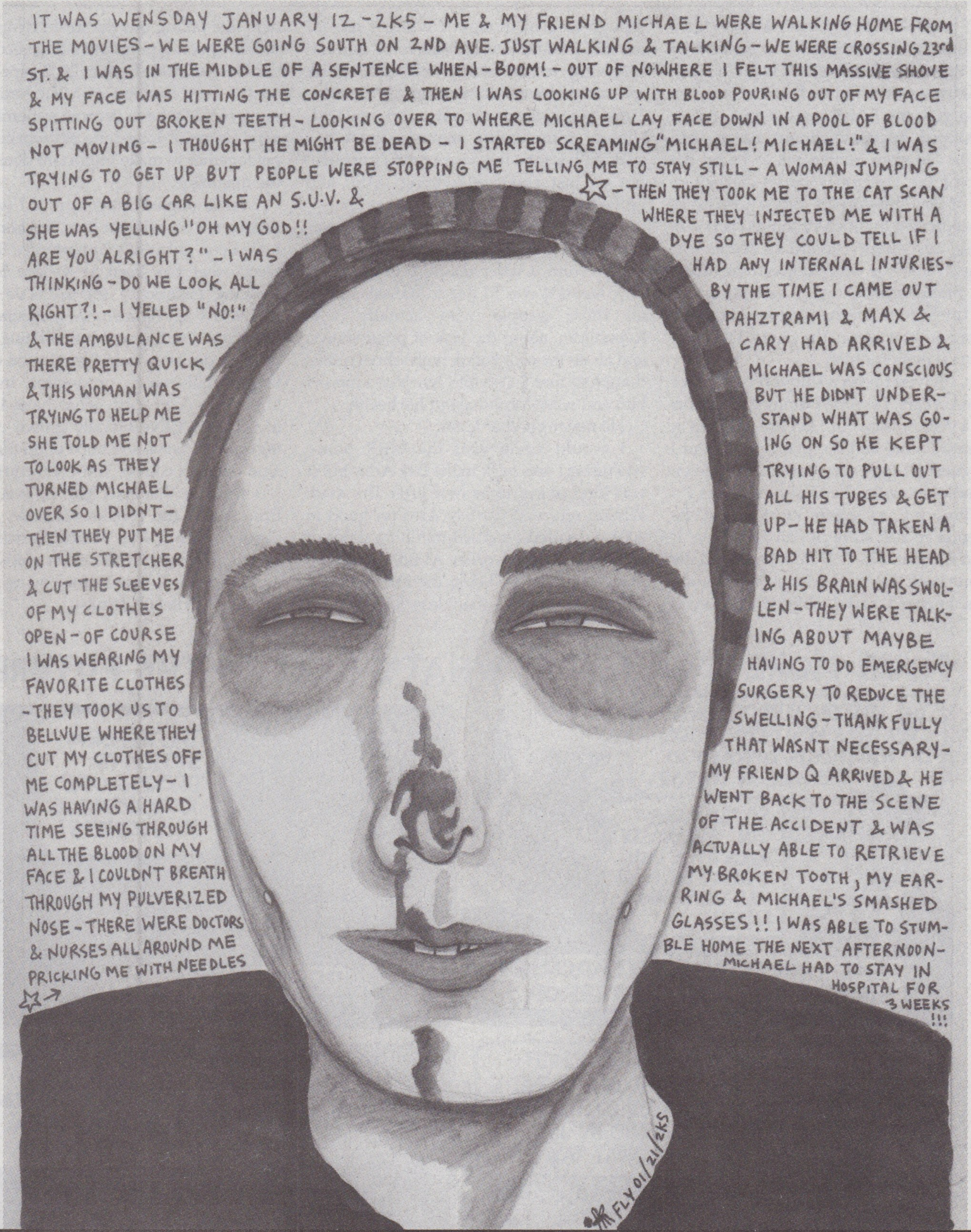
I would come visit the MRR house whenever I was back in the Bay Area, but it was kind of sad to be here after Tim died. When I returned the Bay Area for good in 2001, I decided I wanted to fill the shoes of former MRR shitworker Al Sobrante who prided himself on being the one who did the lowliest, most thankless jobs around here like taking out the trash, cleaning the toilets, green-taping and filing records. So that's what I did. Then in 2002 I spearheaded the reincarnation of MRR Radio, and more recently have become a member of a core group of long-time shitworkers who get together to make important decisions at the magazine.

Even though I'm not sure if I will be a permanent coordinator here, I'm honored to have been given this opportunity. The few weeks that I've been at it have been an amazing experience for me. I've always been a low-key figure in the magazine so it's weird and exciting and intimidating to now be a big decision maker, motivator, account keeper, bill payer, production manager, librarian... good lord, what have I gotten myself into?! I've literally grown up with *Maximumrocknroll* so I hope to do the magazine—and, of course, Tim—some justice.

I want to thank Golnar, Arwen, Clara, Erin, Allan, Tim Brooks, Michelle, Donna, Carolyn, Floyd, Ray, Martin Sorrondeguy, Martin Sprouse, all the other shitworkers, and most of all, Tim Yo for having faith in me. Up the fuckin' punks!

FOUR MORE FOUR YEARS: WHAT'S NEXT IN THE FUTURE.


THE WAR ON TERROR HAS CREATED A NEW GENERATION OF TERRORISTS OPPOSED TO THE WAR ON TERROR.
SO THE ORIGINAL TERRORISTS AREN'T THE REAL THREAT! WE MUST KILL THE NEWBIES FIRST!
THE WAR AGAINST TERRORIST WAR VS. THE WAR ON TERROR
WWW.RALL.COM
MAKING REFORM WORK
THE REFORM SYSTEM IS BROKEN—AND TOO EXPENSIVE TO BUSINESS!
SOLVING THE RE CRISIS
PROTECTING REFORM FOR OUR CHILDREN
REFORM REFORM
THE TAX CUTS CREATED A HUGE DEFICIT—A DEFICIT THAT WILL BE PAID OFF BY THE NEW TAX REVENUES CREATED BY THE NEW JOBS CREATED BY INVESTMENTS BY THE RICH OF THEIR NEXT TAX CUTS.
TRICKLE DOWN TRICKLE DOWN
TAX CUT TAX CUTS
DISTRIBUTED BY UNIVERSAL PRESS SYNDICATE
JEB BUSH: THE NAME RECOGNITION YOU CRAVE, BUT A LOT LESS STUPID.
BUSH 2008
REVERSE NEPOTISM
©2006 TED RALL



IT WAS WENSDAY JANUARY 12 - 2K5 - ME & MY FRIEND MICHAEL WERE WALKING HOME FROM THE MOVIES - WE WERE GOING SOUTH ON 2ND AVE. JUST WALKING & TALKING - WE WERE CROSSING 23rd ST. & I WAS IN THE MIDDLE OF A SENTENCE WHEN - BOOM! - OUT OF NOWHERE I FELT THIS MASSIVE SHOVE & MY FACE WAS HITTING THE CONCRETE & THEN I WAS LOOKING UP WITH BLOOD POURING OUT OF MY FACE SPITTING OUT BROKEN TEETH - LOOKING OVER TO WHERE MICHAEL LAY FACE DOWN IN A POOL OF BLOOD NOT MOVING - I THOUGHT HE MIGHT BE DEAD - I STARTED SCREAMING "MICHAEL! MICHAEL!" & I WAS TRYING TO GET UP BUT PEOPLE WERE STOPPING ME TELLING ME TO STAY STILL - A WOMAN JUMPING OUT OF A BIG CAR LIKE AN S.U.V. & SHE WAS YELLING "OH MY GOD!! ARE YOU ALRIGHT?" - I WAS THINKING - DO WE LOOK ALL RIGHT?! - I YELLED "NO!" & THE AMBULANCE WAS THERE PRETTY QUICK & THIS WOMAN WAS TRYING TO HELP ME SHE TOLD ME NOT TO LOOK AS THEY TURNED MICHAEL OVER SO I DIDNT - THEN THEY PUT ME ON THE STRETCHER & CUT THE SLEEVES OF MY CLOTHES OPEN - OF COURSE I WAS WEARING MY FAVORITE CLOTHES - THEY TOOK US TO BELLVUE WHERE THEY CUT MY CLOTHES OFF ME COMPLETELY - I WAS HAVING A HARD TIME SEEING THROUGH ALL THE BLOOD ON MY FACE & I COULDNT BREATH THROUGH MY PULVERIZED NOSE - THERE WERE DOCTORS & NURSES ALL AROUND ME PRICKING ME WITH NEEDLES ☆→

☆ - THEN THEY TOOK ME TO THE CAT SCAN WHERE THEY INJECTED ME WITH A DYE SO THEY COULD TELL IF I HAD ANY INTERNAL INJURIES - BY THE TIME I CAME OUT PAHZTRAMI & MAX & CARY HAD ARRIVED & MICHAEL WAS CONSCIOUS BUT HE DIDNT UNDERSTAND WHAT WAS GOING ON SO HE KEPT TRYING TO PULL OUT ALL HIS TUBES & GET UP - HE HAD TAKEN A BAD HIT TO THE HEAD & HIS BRAIN WAS SWOLLEN - THEY WERE TALKING ABOUT MAYBE HAVING TO DO EMERGENCY SURGERY TO REDUCE THE SWELLING - THANKFULLY THAT WASNT NECESSARY - MY FRIEND Q ARRIVED & HE WENT BACK TO THE SCENE OF THE ACCIDENT & WAS ACTUALLY ABLE TO RETRIEVE MY BROKEN TOOTH, MY EARRING & MICHAEL'S SMASHED GLASSES!! I WAS ABLE TO STUMBLE HOME THE NEXT AFTERNOON - MICHAEL HAD TO STAY IN HOSPITAL FOR 3 WEEKS !!!

FLY - SELF PORTRAIT - 01/21/2K5 - NYC

THIS IS A DRAWING I DID OF MYSELF A FEW DAYS AFTER GETTING HIT BY AN SUV—I HAD TO CONDENSE A LOT OF THE EXPERIENCE BECAUSE THERE WASNT ENOUGH SPACE—IT WASN'T THE FIRST TIME I HAD BEEN TAKEN BY AMBULANCE TO AN EMERGENCY ROOM BUT IT WAS DEFINITELY THE MOST INTENSE, I WAS HOOKED UP TO A BUNCH OF MACHINES & WAS UNABLE TO MOVE FOR HOURS - BUT I FEEL LIKE I WAS PRETTY LUCKY THAT MY INJURIES WERE NOT WORSE - I HAD TO HAVE ORAL SURGERY TO REPOSITION MY FRONT TEETH & I WILL NEED MUCH MORE DENTAL WORK ON THE BROKEN TEETH - I MIGHT NEED SURGERY ON MY KNEES DUE TO TORN CARTLIDGE - MY BACK IS MESSED UP & MY NOSE IS BROKEN & CROOKED - THE GOOD THING ABOUT THE WHOLE EXPERIENCE WAS HOW SO MANY PEOPLE OFFERED THEIR HELP ESPECIALLY PEOPLE FROM MY BUILDING & MY FRIEND Q - MICHAEL IS NOW OUT OF THE HOSPITAL & DOING MUCH BETTER!! CONTACT—EMAIL: FLY@BWAY.NET (PUT *MRR* IN THE SUBJECT SO I KNOW ITS NOT SPAM) SNAIL: FLY PO BOX 1318 COOPER STN NYC NY 10276 USA

CD and 7" available
from MANBABY RECORDS
P.O. BOX 40062
SAN FRANCISCO, CA
94140
HIGHTOWEREVERYTHING.COM
MANBABYRECORDS@YAHOO.COM
HIGHTOWERSF@Yahoo.com

Debut CD/LP "Change the game" from :

Spinning Heads

French metal laced
heavy modern hardcore
and bone crushing distortion
mem. of Tantrum and Morgue
Isis meets Lack carnage
$8.50 ppd

www.seditionrecords.com

FOKKEWOLF
RRRROCKUS MAXIMUS
NEW EP OUT FEB 2005
www.deadlybeefburger.com
DEADLY BEEFBURGER RECORDS

SAYGOODBYE
MISANTHROPY
DIE!
I HOPE YOU DIE
DROP IT
WHAT THE HELL?

say goodbye
"misanthropy"

die
"i hope you die"

drop it
"what the hell?"

three new releases

WESTERN FRONT RECORDS

for mp3s and more info visit www.westernxfront.com

GET THEM NOW!

BASEBALL
FURIES

BASEBALL FURIES
new CD/LP-Let It Be

BASEBALL
FURIES

...and
still available:

Furies CD/LP-
Greater than Ever

contact:
bigneckrecords.com
POB 8144 Reston VA 20195

COMING SOON:

- **THE BLOWTOPS**
  Mad Monk Medication- 7" EP
- **THE DIRTY FINGERS**
  The Name of The Game-7" EP
- **THE BASEBALL FURIES**
  American Psycho/Sounds of Mayhem- CD
- **THE TRAILER PARK TORNADOS**
  Mato Al Contacto CD/LP
- **THE RADIO BEATS**
  New LP/CD
- **THE BLOWTOPS**
  New LP/CD
- **TRACTOR SEX FATALITY**
  New LP/CD

STILL AVAILABLE:

- The Radio Beats
- The Ponys
- The Lost Sounds
- Sweet J.A.P.
- The Blowtops
- Seger Liberation Army
- Trailer Park Tornados
- The Strong Come Ons
- The 7-10 Splits
- The Mistreaters
- The Blacks
- The Sick Fits
- The Fitts
- The 7-10 Splits

GET THEM NOW!

DETONATIONS

DETONATIONS
new 7" EP-
Spy In A Magazine

TRACTOR SEX FATALITY
7" EP-
Live It Down

TRACTOR SEX FATALITY
LIVE IT !
NMOO

BIG NECK RECORDS
CD-
Compilation

TRAILERPARK
TORNADOS
DON'T MIND THE MAGGOTS

TRAILORPARK TORNADOES
7" EP-
Don't Mind the Maggots

the locomotions

THE LOCOMOTIONS
7" EP-

THE ONE STOP SHOP FOR RECORD GEEKS

FORCE OF HABIT

A LOT OF PUNK & A LITTLE EVERYTHING ELSE
NEW & USED!
PORTABLE RECORD PLAYERS
& TURNTABLE EQUIPMENT
RECORDS, 7"s, CDS, DVDS & MORE

I WANT YOUR RECORDS!
FORCE OF
HABIT .COM
RECORDS
(415) 255.PUNK

OPEN WED-SUN 12-7PM
3565 20th St.
SAN FRANCISCO
[ON THE CORNER OF LEXINGTON
BETWEEN MISSION & VALENCIA]

KAAOS KORPORAATIO mallorder

APPENDIX: DIAGNOSIS CD 10 (1.st lp, huora ep)
APPENDIX: PA ROCK CD $10 (3.rd lp plus extras)
BASTARDS: SIBERIAN HARD CORE CD $10
CITIZEN FISH: LIFE SIZE CD $14
CRASS: CHRIST THE BOOTLEG CD $8
ENDSTAND: FIRE INSIDE CD $10
FROM ASHES RISE / VICTIMS SPLIT CD $12
HARD CORE 83 CD $13 (incl. old compl. lp + vaurio ep)
JUGGLING JUGULARS: POSITIVELY FED UP CD $6
JUGGLING JUGULARS: CAN YOU EXPLAIN? CD $6
JUGGLING JUGULARS: NEW TOYS CD $6
KAAOS: TOTAALINEN KAAOS CD $10
KAAOS: NUKKE 7" EP $4
KANSAN UUTISET / DESTRUCKTIONS SPLIT CD $10
KATASTROFIALUE: TAIVAASTA ROSKIIN 7" EP $4
KOHU-63: MERRY CHRISTMAS VLADIMIR CD $12
KOHU-63 / ZLO SPLIT 7" EP $4
KUOLEMA: NOISE FROM THE SICK CITY 7" EP $4
KUOLLEET KUKAT: ANTOLOGIA DOUBLE CD $15
AUSE: LOVENOM 7" EP $4
RATTUS: RECORDED WORKS CD $14 lp, 12" and 7" on poko
RATTUS TRIBUTE CD $10 (kaaos, totuus, doom…)
RIISTETYT: HC REVIVAL CD $10 (first 82 studio session)
RIISTETYT: PROLOADED MILLENNIUM CD $12
RIISTETYT: SKITSOFRENIA CD $10
RIISTETYT: TERVETULOA KUOLEMA EP $4 fin pressing
RUSSIA BOMBS FINLAND CD $13
SKITSYSTEM: GRÅ VÄRLD SVARTA TANKAR CD $12
SUBHUMANS: EPLP CD $14 / TIME FLIES+RATS CD $ 14
SUBHUMANS: LIVE IN A DIVE CD $14
TERVEET KÄDET: ÄÄRETÖN PROPAGANDA CD $10
TERVEET KÄDET: SIGN OF A CROSS CD $10
TERVEET KÄDET: ONNELLISIA KYTKENTÖJÄ CD $12
TERVEET KÄDET: MESSAGE 7" EP $4
TOTUUS: KUN KUOLEMA ON TODELLISUUTTA EP $4
TRAGEDY: I CD $12 / VENGEANCE CD $12
VARUKERS: HOW DO YOU SLEEP? CD $12
VICTIMS:…IN BLOOD CD $12
WASTED: DOWN AND OUT CD $10

WORLD AIR POSTAGE: 1 CD or 7"=$1, more =$5

SEND WELL HIDDEN CASH TO:

KAAOS KORPORAATIO
P.O. Box 57
37801 TOIJALA
FINLAND

US dollars $ or euros. Rate: $1.00 = 0.8 euros
e- mail: msaarinen@kolumbus.fi
http://sivut.koti.soon.fi/msaarinen/

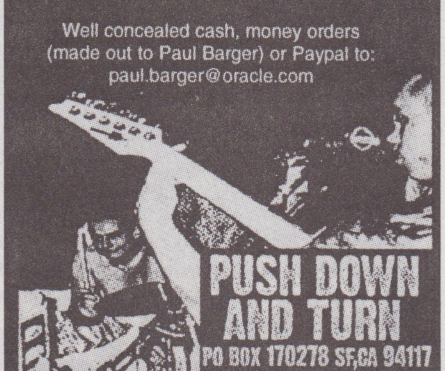
NO LESS

lessons 93-98 discography CD

Formed out of the ashes of **Plutocracy** in 1993, for 5 years **No Less** wrecked the West Bay with their Electric Jungle Violence, a psychedelic blend of PCP, Napalm Death, Syd Barrett, alcohol, Thrash and Bay Rap. This discography collects the numerous demos, split 7"s with Evolved To Obliteration, Agents of Satan, Potato Justice & Laughing Dog, and their "Boxed In" 7" on Slap A Ham. Members of Plutocracy, Immortal Fate, and Kalmex & The Riff Merchant, past & present.

$9 ppd USA
$11 ppd Canada / Mexico
$15 ppd World

Well concealed cash, money orders
(made out to Paul Barger) or Paypal to:
paul.barger@oracle.com



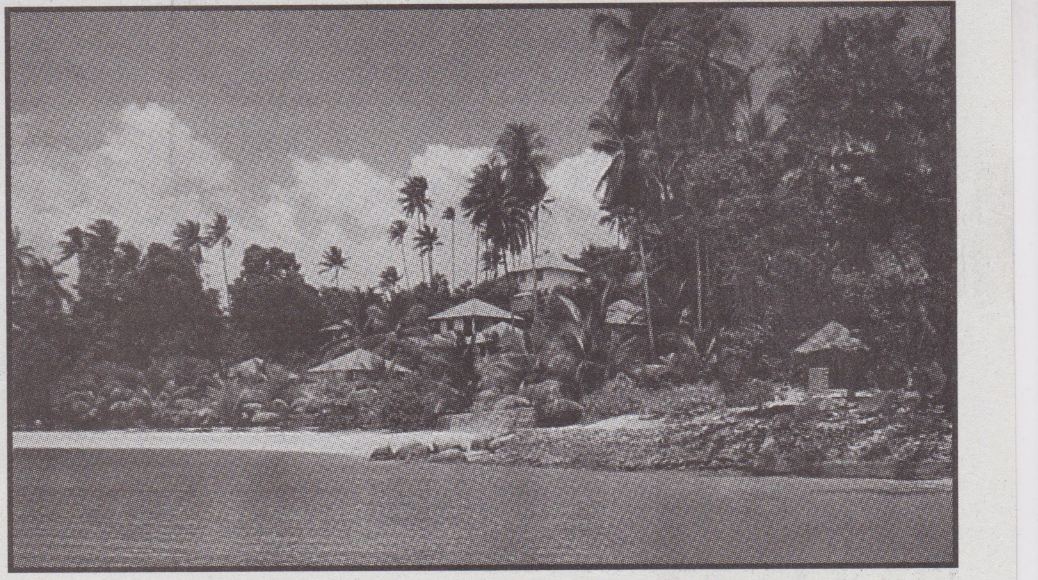
PUSH DOWN
AND TURN
PO BOX 170278 SF,CA 94117
www.pushdownandturnrecords.com

MRR NEWS

MRR NEWS FOR ISSUE #263 COMPILED BY GOLNAR NIKPOUR

AFTER THE TSUNAMI: MILITARY AID FOR INDONESIA?

by Frida Berrigan, from *Foreign Policy in Focus*



Although few Americans had heard of Aceh before the tsunami, they poured millions of dollars into Indonesian westernmost province that helped survivors rebuild and recover. More than 100,000 Indonesians, mostly from Aceh, were killed when the wall of water swept over the coastline.

Unfortunately, now that the tsunami has receded from the media spotlight, Washington and Jakarta are using the tragedy to push for restoration of military ties.

A long-time US ally, Indonesia has been under a military embargo for over a decade because of its military's brutal track record of repression and human rights abuses. After the September 11 attacks, Jakarta vowed cooperation in the war on terrorism. The Bush administration is seeking to restore military ties as a reward.

With help from friends in the Pentagon and White House, Jakarta donned a "moderate Islam" mantle and the Bush administration is heralding it as the world's largest Muslim democracy. While Indonesia revamps its image and repairs relations with the US, it isn't addressing the reasons military aid was suspended in the first place. Instead, the Asian country continues its pattern of abusing human rights, engages in corruption and allows the military to act with impunity.

Despite this clear lack of progress, Deputy Defense Secretary Paul Wolfowitz, a former ambassador to Indonesia and a close friend of the late dictator Suharto, praised Indonesia's "extraordinary strides" on "the path toward building a strong and functioning democracy."

President Susilo Bambang Yudhoyono, a former general trained at US military academies, blamed the embargo for hamstringing tsunami relief efforts, saying that "if we had a stronger military, we could have done a lot more," to bring aid to victims.

In the wake of the disaster, the Bush administration worked around the ban on US military sales to provide spare parts for Indonesia's US manufactured C-130 cargo planes.

The military is capitalizing on the international goodwill towards those who suffered grievously. Meanwhile, the relief efforts distract the world community from Indonesia's intransigence.

In a written response to questions from Senator Joe Biden during her confirmation hearing, Secretary of State Condoleezza Rice, said that military training for Indonesian soldiers is "in the US interest." Admiral Thomas Fargo, who heads the Pacific Command, is seeking Pentagon approval to increase the number of conferences between his command and Indonesian military officers on civil-military relations, democratic institutions and other non-lethal training.

The question is, how can strengthening the Indonesian military help the people of Aceh? Before the tsunami, the biggest disaster to befall the region was man-made—the military occupation. In the past two decades, Indonesian soldiers have killed more than 12,000 Acehnese civilians and forced tens of thousands of people in Aceh to flee their homes.

While the Indonesian military used C-130 transport planes to ferry aid to remote areas, the last time these military planes flew over Aceh, it was an act of war. In the late 1980s, in response to Aceh's emerging independence movement, the military occupied the region for more than a decade, ravaging the province with impunity—killing, raping, torturing, and abducting thousands of Acehnese civilians. The US, Indonesia's largest military provider and trainer until the 1990s, supplied the weapons for the incursion and occupation.

In 2003, Jakarta launched a new military campaign in Aceh, sending more than 45,000 troops backed by warships and fighter planes to "strike and paralyze" separatist rebels. Again, US weaponry played a starring role. Paratroopers invading the island jumped from six C-130 Hercules transports manufactured by Lockheed Martin. Indonesia's military has had a strong presence there ever since.

This long legacy of martial law and occupation has made it difficult for the Acehnese to trust the Indonesian military as their protector and provider after the tsunami. And the military has not done much to improve its image. While US and Australian soldiers, and the Aceh rebels worked shoulder-to-shoulder to clear the rubble, bury the dead, dispense medical services and distribute food aid, the Indonesian military has been less helpful. Soldiers have charged refugees for food rations, beaten and refused aid to suspected rebel members and generally hindered relief efforts.

A round of peace talks between Aceh rebels and the Indonesian government at the end of January in Helsinki was one bright light in the tsunami tragedy, but the only agreement reached was to have more meetings. The military isn't eager to give up control in a region still trying to absorb the huge influx of cash and resources that have poured in since the tsunami. As one Western diplomat told the New York Times, "the Indonesian military would benefit from Aceh, with all the goodies, all the money. They will not be easily persuaded that peace is in their interest." The Indonesian military is notoriously corrupt, deriving as much as 70 percent of its budget through bribery, graft, and running unregulated companies.

In its most recent request for military aid for Indonesia, the White House said: "Indonesia has demonstrated its resolve to fight terrorists and violent extremism." But regional experts paint a different picture. "The Indonesian military continues to terrorize Indonesia's residents; the military's human rights record remains atrocious," John M. Miller of the East Timor Action Network, said. "Who are the real terrorists here?" The tsunami swept away many things in Indonesia but it hasn't made a dent in the military's atrocious human rights record.

ECSTASY TRIALS FOR COMBAT STRESS

David Adam, from *The Guardian*

American soldiers traumatized by fighting in Iraq and Afghanistan are to be offered the drug ecstasy to help free them of flashbacks and recurring nightmares.

The US food and drug administration has given the go-ahead for the soldiers to be included in an experiment to see if MDMA, the active ingredient in ecstasy, can treat post-traumatic stress disorder.

Scientists behind the trial in South Carolina think the feelings of emotional closeness reported by those taking the drug could help the soldiers talk about their experiences to therapists. Several victims of rape and sexual abuse with post-traumatic stress disorder, for whom existing treatments are ineffective, have been given MDMA since the research began last year.

Michael Mithoefer, the psychiatrist leading the trial, said: "It's looking very promising. It's too early to draw any conclusions but in these treatment-resistant people so far the results are encouraging."People are able to connect more deeply on an emotional level with the fact they are safe now." He is about to advertise for war veterans who fought in the last five years to join the study.

According to the US national center for post-traumatic stress disorder, up to 30% of combat veterans suffer from the condition at some point in their lives.

Known as shell shock during the first world war and combat fatigue in the second, the condition is characterized by intrusive memories, panic attacks, and the avoidance of situations which might force sufferers to relive their wartime experiences.

Dr Mithoefer said the MDMA helped people discuss traumatic situations without triggering anxiety. "It appears to act as a catalyst to help people move through whatever's been blocking their success in therapy." The existing drug-assisted therapy sessions last up to eight hours, during which music is played. The patients swallow a capsule containing a placebo or 125mg of MDMA—about the same or a little more than a typical ecstasy tablet.

Psychologists assess the patients before and after the trial to judge whether the drug has helped. The study has provoked controversy, because significant doubts remain about the long-term risks of ecstasy.

Animal studies suggest that it lowers levels of the brain chemical serotonin, and some politicians and anti-drug campaigners have argued that research into possible medical benefits of illegal drugs presents a falsely reassuring message.

The South Carolina study marks a resurgence of interest in the use of controlled psychedelic and hallucinogenic drugs. Several studies in the US are planned or are under way to investigate whether MDMA, LSD and psilocybin, the active ingredient in magic mushrooms, can treat conditions ranging from obsessive compulsive disorder to anxiety in terminal cancer patients.

US TROOPS SAY IT'S HARD TO GET MEDICAL CARE

by Dave Moniz, from *USA Today*

National Guardsmen and reservists who are injured on active duty face daunting and sometimes insurmountable hurdles to get medical care, soldiers and military officials told a congressional panel Thursday. The troops described an Army bureaucracy that loses track of wounded reservists, drops medical coverage before some are healed, and often inflicts hardships on families.

Rep. Tom Davis, R-Va., chairman of the House Committee on Government Reform, described the problems injured Guardsmen and reservists face as "the equivalent of financial and medical friendly fire."

The panel heard sometimes-emotional testimony from Guard soldiers who have been wounded in battle and administrators responsible for helping them navigate the medical system. Gregory Kutz, a Government Accountability Office official who helped prepare a new report on deficiencies in Guard and reserve benefits, said that the Army has made improvements in treating Guard and reserve soldiers since 9/11. Still, he said, "many problems remain."

Among the shortcomings:

The GAO said that soldiers, including many with severe injuries, are given little help navigating a thicket of regulations and procedures necessary to gain access to military doctors.

Injured soldiers sometimes have to pay their own medical bills or go into debt because their active-duty tours end and they are physically unable to go back to their civilian jobs.

As recently as April, more than one-third of injured soldiers who applied to have their benefits extended were denied.

Unlike active-duty soldiers and Marines, Guardsmen and reservists typically get access to military bases and hospitals only when they are called to active duty. Once they are injured, Guard and reserve troops frequently need approval to have their active-duty service extended so they can continue medical treatment.

The wars in Afghanistan and Iraq have prompted the largest call-up of Guard and reserve troops since World War II and flooded the health care system with casualties. More than 185,000 Guardsmen and reservists are currently mobilized for active-duty missions in the USA and overseas.

The problems surfaced in late 2003 with a backlog of hundreds of injured Guardsmen and reservists at Army hospitals around the country. Some of them were forced to wait months to get medical attention.

The Army recently streamlined the process to allow Guardsmen and reservists to stay on duty longer and complete their medical treatment. Chief Warrant Officer Rodger Shuttleworth, who helps administer health care policies for the Army, said the streamlining has solved "90% of the problems" related to extending health coverage.

But witnesses said other snafus remain. Sgt. 1st Class John Allen, a National Guard Special Forces soldier who suffered multiple injuries in Afghanistan, said he knows of numerous injured Guard and reserve soldiers who have stopped trying to seek medical care because it is too difficult.

"They give up somewhere in the process and just go home," Allen said.

FAIR USE STATEMENT:

This Magazine contains copyrighted material the use of which has not always been specifically authorized by the copyright owner. We are making such material available in our efforts to advance understaning of enviromental, poltical, economic and social justice issues, etc. We believe this constitutes a 'fair use' of any such copyrighted material as provided for in section 107 of the US Copyright Law. In accordance with Title 17 U.S.C. Section 107, the material is distributed without any profit to those who have expressed prior interest in recieving the included information for research and educational purposes.

RESISTANT STRAIN OF RAPIDLY PROGRESSIVE HIV DIAGNOSED IN NEW YORK CITY

From *Medical News Today*

A highly resistant strain of rapidly progressive human immunodeficiency virus (HIV) has been diagnosed for the first time in a New York City resident who had not previously undergone antiviral drug treatment, according to the Department of Health and Mental Hygiene (DOHMH). The strain of three-class antiretroviral-resistant HIV—or 3-DCR HIV—does not respond to three classes of antiretroviral medication, and also appears to greatly shorten the interval between HIV infection and the onset of AIDS.

The patient is a male in his mid-40s who reported multiple male sex partners and unprotected anal intercourse, often while using crystal methamphetamine (crystal meth). He was first diagnosed with HIV in December 2004 and appears to have been recently infected. The diagnosis of 3-DCR HIV was made shortly thereafter at the Aaron Diamond AIDS Research Center. Since then, the patient has developed AIDS. DOHMH is counseling and offering HIV testing to those contacts of the patient who have been identified.

While drug resistance is increasingly common among patients who have been treated for HIV, cases of 3-DCR HIV in newly-diagnosed, previously untreated patients are extremely rare, and the combination of this pattern of drug resistance and rapid progression to AIDS may not have been diagnosed previously. Strains of 3-DCR HIV are resistant to three of the four available types of antiviral drugs that are most commonly prescribed: nucleoside reverse transcriptase inhibitors, non-nucleoside reverse transcriptase inhibitors, and protease inhibitors. This strain also caused a rapid onset of AIDS, which usually occurs more than ten years after initial infection with HIV. In this patient's case, onset of AIDS appears to have occurred within two to three months, and at most 20 months, after HIV infection.

Health Commissioner Thomas R. Frieden, MD, MPH said, "This case is a wake-up call. First, it's a wake up call to men who have sex with men, particularly those who may use crystal methamphetamine. Not only are we seeing syphilis and a rare sexually transmitted disease—lymphogranuloma venereum—among these men, now we've identified this strain of HIV that is difficult or impossible to treat and which appears to progress rapidly to AIDS. This community successfully reduced its risk of HIV in the 1980s, and it must do so again to stop the devastation of HIV/AIDS and the spread of drug-resistant strains. Second, doctors in New York City must increase HIV prevention counseling, increase HIV testing, obtain drug susceptibility testing for patients testing HIV-positive who have not yet been treated, improve adherence to antiretroviral treatment, and improve notification of partners of HIV-infected patients. Third, the public health community has to improve our monitoring of both HIV treatment and of HIV drug resistance, and we have to implement prevention strategies that work."

The Health Department recently issued a Health Alert to physicians, hospitals and other medical providers asking them to test all previously untreated patients newly diagnosed cases for anti-HIV drug susceptibility. The Department is monitoring laboratories for additional cases of 3-DCR HIV in newly diagnosed persons. DOHMH is also working with New York State to establish a long-term system for monitoring drug resistance in HIV-positive patients who have not yet undergone treatment.

Dr. Frieden added, "Patients who are on treatment for HIV/AIDS and are doing well do not need susceptibility testing unless advised to by their physician."

THE FINAL PROOF: GLOBAL WARMING IS A MAN-MADE DISASTER

By Steve Connor, taken from *Common Dreams*

Scientists have found the first unequivocal link between man-made greenhouse gases and a dramatic heating of the Earth's oceans. The researchers—many funded by the US government—have seen what they describe as a "stunning" correlation between a rise in ocean temperature over the past 40 years and pollution of the atmosphere.

The study destroys a central argument of global warming skeptics within the Bush administration—that climate change could be a natural phenomenon. It should convince George Bush to drop his objections to the Kyoto treaty on climate change, the scientists say.

Tim Barnett, a marine physicist at the Scripps Institution of Oceanography in San Diego and a leading member of the team, said: "We've got a serious problem. The debate is no longer: 'Is there a global warming signal?' The debate now is what are we going to do about it?"

The findings are crucial because much of the evidence of a warmer world has until now been from air temperatures, but it is the oceans that are the driving force behind the Earth's climate. Dr Barnett said: "Over the past 40 years there has been considerable warming of the planetary system and approximately 90 percent of that warming has gone directly into the oceans."

He told the American Association for the Advancement of Science in Washington: "We defined a 'fingerprint' of ocean warming. Each of the oceans warmed differently at different depths and constitutes a fingerprint, which you can look for. We had several computer simulations, for instance one for natural variability: could the climate system just do this on its own? The answer was no.

"We looked at the possibility that solar changes or volcanic effects could have caused the warming—not a chance. What just absolutely nailed it was greenhouse warming."

America produces a quarter of the world's greenhouse gases, yet under President Bush it is one of the few developed nations not to have signed the Kyoto treaty to limit emissions. The President's advisers have argued that the science of global warming is full of uncertainties and change might be a natural phenomenon.

Dr Barnett said that position was untenable because it was now clear from the latest study, which is yet to be published, that man-made greenhouse gases had caused vast amounts of heat to be soaked up by the oceans. "It's a good time for nations that are not part of Kyoto to re-evaluate their positions and see if it would be to their advantage to join," he said.

The study involved scientists from the US Department of Energy, the Lawrence Livermore National Laboratory in California and the US National Oceanic and Atmospheric Administration, as well as the Met Office's Hadley Center.

They analyzed more than 7 million recordings of ocean temperature from around the world, along with about 2 million readings of sea salinity, and compared the rise in temperatures at different depths to predictions made by two computer simulations of global warming. Because the global climate is largely driven by the heat locked up in the oceans, a rise in sea temperatures could have devastating effects for many parts of the world.

Ruth Curry, from the Woods Hole Oceanographic Institution, said that warming could alter important warm-water currents such as the Gulf Stream, as melting glaciers poured massive volumes of fresh water into the North Atlantic. "These changes are happening and they are expected to amplify. It's a certainty that these changes will put serious strains on the ecosystems of the planet," Dr. Curry said.

US DOMINATES WORLD BANK LEADERSHIP

By Alex Wilks, from *Foreign Policy In Focus*

Good governance. Consultation. Participation.

You would be a millionaire if you had a dollar for every time a World Bank official has mentioned these words. Unfortunately, the selection process for the top post at the World Bank completely ignores these principles.

Foreign Policy In Focus Right now, there is a vacancy for the most senior post in official world development circles, a job that is of direct interest to billions of people across the globe. The process and candidates are shrouded in secrecy and the only candidates in the running are US citizens.

The Bank's critics regularly point out the gaps between its rhetoric and reality. But the fact that three White House staffers are responsible for drawing up the short list exposes particularly clearly how tightly the US government controls the institution. Under a gentleman's agreement from the 1940s the World Bank head and International Monetary Fund (IMF) deputy head are always US citizens, while the head of the IMF is a European. The efforts to open up this system have come to nothing as neither side of the Atlantic has an incentive to be the first to make a change.

Among the early favored candidates on the rumor-mill were Colin Powell, Robert Zoellick, and even Bill Clinton. Powell, however, was clearly out of favor with the Bush administration. He was reportedly not offered the Bank as a dignified escape route from State Department. Zoellick took a different career move, and is Condoleezza Rice's deputy at the State Department. Clinton was always a long-shot under a Republican administration. Some commentators, however, say Bush could achieve a couple of objectives by promoting Clinton for the Bank position. First, it would be a boon for bipartisanship. Second, it might cramp Hillary's style if she runs for US president in 2008.

As the World Bank succession rumors abound, its credibility suffers.

Meritocracy is absent. There is no clear process for selecting this position of global importance. It is not just outsiders who do not know what is happening. The World Bank Staff Association formally requested an opportunity to feed into the process of selecting a candidate. It was rapidly rebuffed by the alternative US representative on the Bank's executive board, Bob Holland. Holland, a Bush pioneer who raised at least $100,000 for the 2000 election campaign claimed hollowly: the World Bank's presidential nomination process is being conducted in a fashion that preserves the World Bank's mission of reducing poverty through sustained growth and promoting responsible international development.

Even James Wolfensohn, the outgoing Bank president, seems to doubt his influence or insights into the process. He told Bank staff at a meeting in late January that he had shared everything that was on his mind with US Treasury Secretary John Snow, but that he was not certain if his views would carry any weight. He even said that he had taken to his lunch with Snow a print-out of www.worldbankpresident.org, a website established to scrutinize the process. He told Bank staff: if any of you want to be up to date on the inside scoop, check worldbankpresident.org, and you'll probably know as much as I do.

The funny thing is that this site was established by myself and an old friend using simple blogging technology on a shoe-string budget. And we, the authors, are based in Belgium and Britain, thousands of miles away from Washington. That has not stopped the Washington Post, Reuters, and Bank staff from saying that it is the nearest thing to an open process for this selection that exists.

The selection process is not more open because no governments are standing up to Washington. To date, no other government has proposed a candidate. One senior developing-country diplomat in Washington told me that no officials from poor nations would challenge the process. It would mean taking a diplomatic battle to the US administration and also potentially alienating an incoming Bank chief and so depriving their country of future loans.

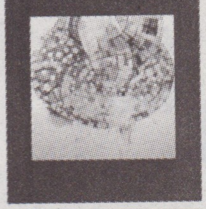
You might think that the Europeans would do something. But with the impending European visit by President George W. Bush to try to mend fences for his second term, many European governments are on their best behavior. Although Tony Blair was this week prepared to stick his neck out slightly to back UN Secretary General Kofi Annan, it appears that even the British are not prepared to use their influence in Washington to ensure that the Bank does not fall prey to an old pal of the US president. Perhaps it is because the Europeans are embarrassed that they did not open up the selection of the IMF head last year. Despite a rebellion by over half of the Executive Directors on the IMF board, the Europeans maintained a tight hold on the IMF succession process, finally nominating Rodrigo de Rato, former Spanish finance minister.

The latest indications on candidates for the Bank's top job are Peter McPherson, Nancy Kassebaum-Baker, and Elaine Chao. McPherson was most recently Financial Coordinator for Iraqi Reconstruction. He served with Dick Cheney in the White House under President Gerald Ford. He was also Chairman of the Overseas Private Investment Corporation, the US export credit agency, then directed USAID in the Reagan administration. From 1987 to 1989 he was Deputy Secretary of the Treasury.

Kassebaum-Baker is a former US senator. She currently serves on the British government's Commission for Africa. Elaine Chao is the Secretary of Labor and a former Peace Corps chief. The fact that Chao is married to influential Republican senator Mitch McConnell would enable her to pursue World Bank fund-raising on the hill more easily than some previous Bank presidents. US political connections should not, however, be the main criteria for choosing who to fill an important executive post with power to spend over $20 billion a year and to guide global thinking on development issues.

Under pressure from civil society groups, the Bank has initiated transparency reforms in recent years, with many more documents now available on its website. But Bank board decision-making still takes place behind closed doors. And now the Bank reforms of the past decade may be under threat from an incoming boss. Claims that the Bank is a genuinely multilateral and open institution are not compatible with the current charade of a selection.

Alex Wilks is Coordinator of Eurodad: the European Network on Debt and Development (online at www.eurodad.org). See the rumors and analysis of the Bank head selection process, and have your say, at: www.worldbankpresident.org



melk the g6-49
glossolalia

The bass and drum duo have composed an album that comes off sounding like a Christian Marclay-ed Melvins 12" crossfaded with a Ruins cover of *Music for Airports*
jnr-03

receptor sight
cycles and connections

If you enter one hypnagogic state of bodiless illumination this year, it should be Receptor Sight's new album Cycles and Connections! The energy which permeates the universe will flow from your speakers. jnr-05

gogglesphere
babies in hell

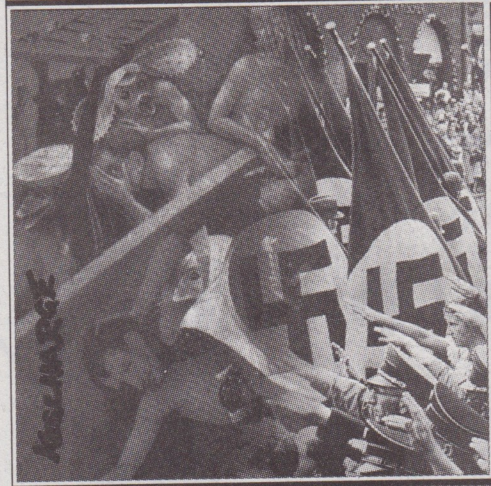
For anyone who's too mature for 80's cock rock, fed up with death metal, and is unable to dance or have sex while Don Caballero is blasting on the stereo---this album is a must have. jnr-04

all releases $10

joyful noise
pobox 20109
indianapolis, IN 46220
joyfulnoiserecordings.com

hardcore holocaust

New D-beat (to death) & hc punk butchery, available now from Hardcore Holocaust. NOTE: We have moved locations to Austin TX. Our new mailing address is: PO BOX 143403, AUSTIN TX 78714, USA. Many new releases are in the works, so check out our website for news & a huge mailorder catalog of worldwide HC-Punk.



SEVERED HEAD OF STATE
fucking butchery

KEGCHARGE "Sadistic War Glory"
gatefold 12" album & CD

SEVERED HEAD OF STATE
"Fucking Butchery" 7" EP

HARDCORE PUNK DISTRIBUTION WWW.HARDCOREHOLOCAUST.COM

MILLIONS OF DEAD CONTRACTORS

NEW ALBUM - OUT NOW!

MAGNUS DOMINUS CORPUS

„Corpses of the Ultimate Dominators"

What others had to say about MDC:

- „Millions of Damned Christians Last Supper cover is complete blasphemy and is boycotted by the Christian Radio Network." (1988)
- „So you are the Thousands of Dead Policemen band" (British Immigration Agent before refusing our entry in 1984)
- „You guys are like a fart in my livingroom" (East Bay Ray)
- „MDC was an early influence. Al gave me my first drumlesson, and I lost my virginity in Dave's bed" (Tre, Green Day)
- „MDC is one of the best kept secrets of American hardcore." (Chris Dodge, founder of Slap A Ham Records)
- „I really feel You guys broke up the Dead Kennedys" (Jello Biafra, 1994)
- „You guys are the original cop killers" (Ice T to us at a show in Portland in 1996)
- „Being with Dave that one year I played bass for MDC was like being in the army" (Matt Freeman, Rancid)
- „MDC's music is infected by their gay lyrics" (german skinhead website)

MILLIONS OF DEAD COPS

MDC
Magnus Dominus Corpus
CORPSES OF THE ULTIMATE DOMINATORS

USA,UK&CAN: **www.SuddenDeath.com**
EUROPE: **www.YellowDog.de**
BRASIL: **www.PeculioDiscos.com.br**
T-Shirts: **www.impactmerch.com**

DONT TAKE THE BROWN ACID! ✌

RECESS RECORDS

SWING DING AMIGOS
KINGS OF CULO LP/CD

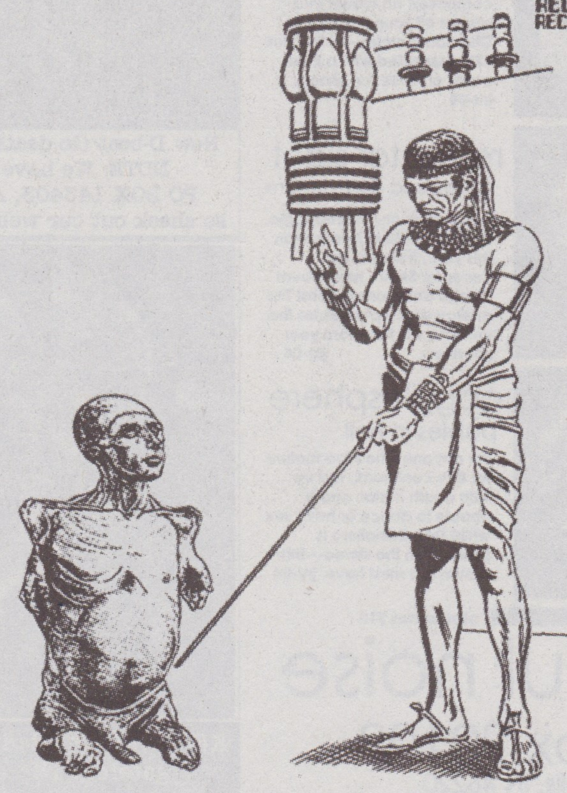
MODERN MACHINES
TACO BLESSING 12"/CD

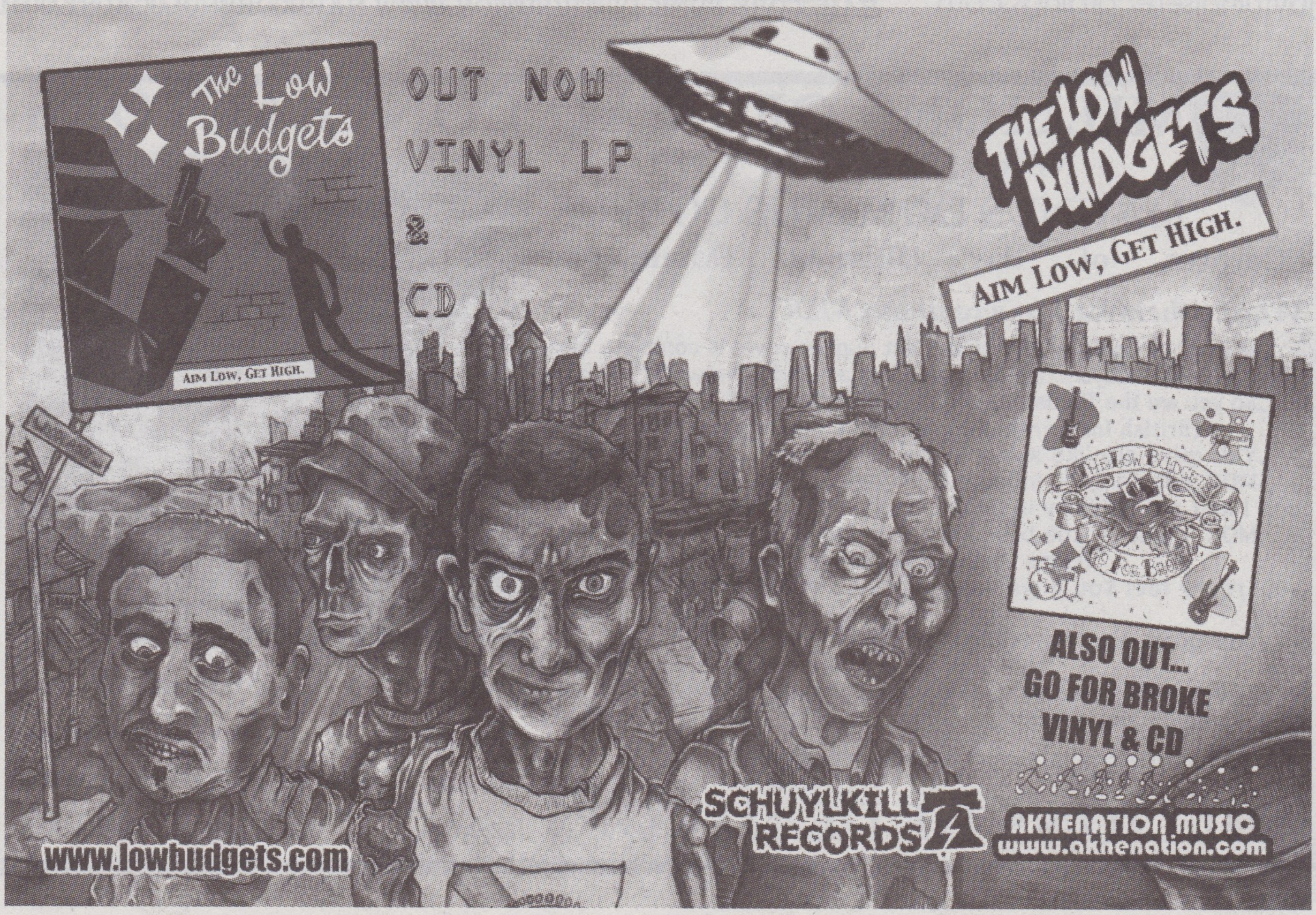
SHARK PANTS
porno snakehead LP/CD

TOYS THAT KILL
CONTROL THE SUN
LP (PIC DISC) / CD

THE CITIZEN ABORTION
LP/CD

ALL PRICES POSTPAID WITHIN USA
7"=$3 LP=$8 CD/2xLP=$10 12"=$6 CDEP=$8
RECESS P.O.B 1666 SAN PEDRO,CA 90733
WWW.RECESSRECORDS.COM




The Low Budgets
Aim Low, Get High.
The Low Budgets
Go For Broke

OUT NOW
VINYL LP
&
CD

THE LOW BUDGETS
AIM LOW, GET HIGH.

ALSO OUT...
GO FOR BROKE
VINYL & CD

SCHUYLKILL RECORDS

AKHENATION MUSIC
www.akhenation.com

www.lowbudgets.com

SUBSCRIBE TO MAXIMUMROCKNROLL ONE FULL YEAR ONLY

$36 IN THE USA!

THAT'S 12 ISSUES FOR THE PRICE OF 9! GET IN TOUCH FOR OVERSEAS RATES! CHEAP! PUNK!

I WANT TO BE THE PUNKEST PERSON I KNOW!

HERE'S $36 FOR MY SUB IN THE USA!

PLEASE SEND IT TO:

NAME:

STREET:

CITY/STATE/ZIP:

THE FINE PRINT (SO PAY ATTENTION): CALIFORNIA SUBSCRIPTIONS ARE $39.06 (WHICH INCLUDES SALES TAX.) SUBSCRIPTIONS TO CANADA & MEXICO ARE $55 (AIRMAIL), SUBSCRIPTIONS TO THE REST OF THE WORLD ARE $110 (AIRMAIL) OR $55 (SURFACE).

MAIL THIS FORM TO:
MAXIMUM ROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA
94146-0760

ous
ertti
ave
were
e of

BAY AREA SCENE REPORT

Northern
California

Ah! The East Bay! So thick with punks that you can hardly ride your bike to work without running over a few of their mangled corpses. A land where seedling and old growth punks roam in herds, living off of beer, cop's blood, Food Not Bombs and stray children. A place where anything is possible...

(The most appropriate song for this tumultuous period of East Bay punk history is Black Sabbath's menopausal ballad "changes." So, feel free to spin that wax as you read on.)

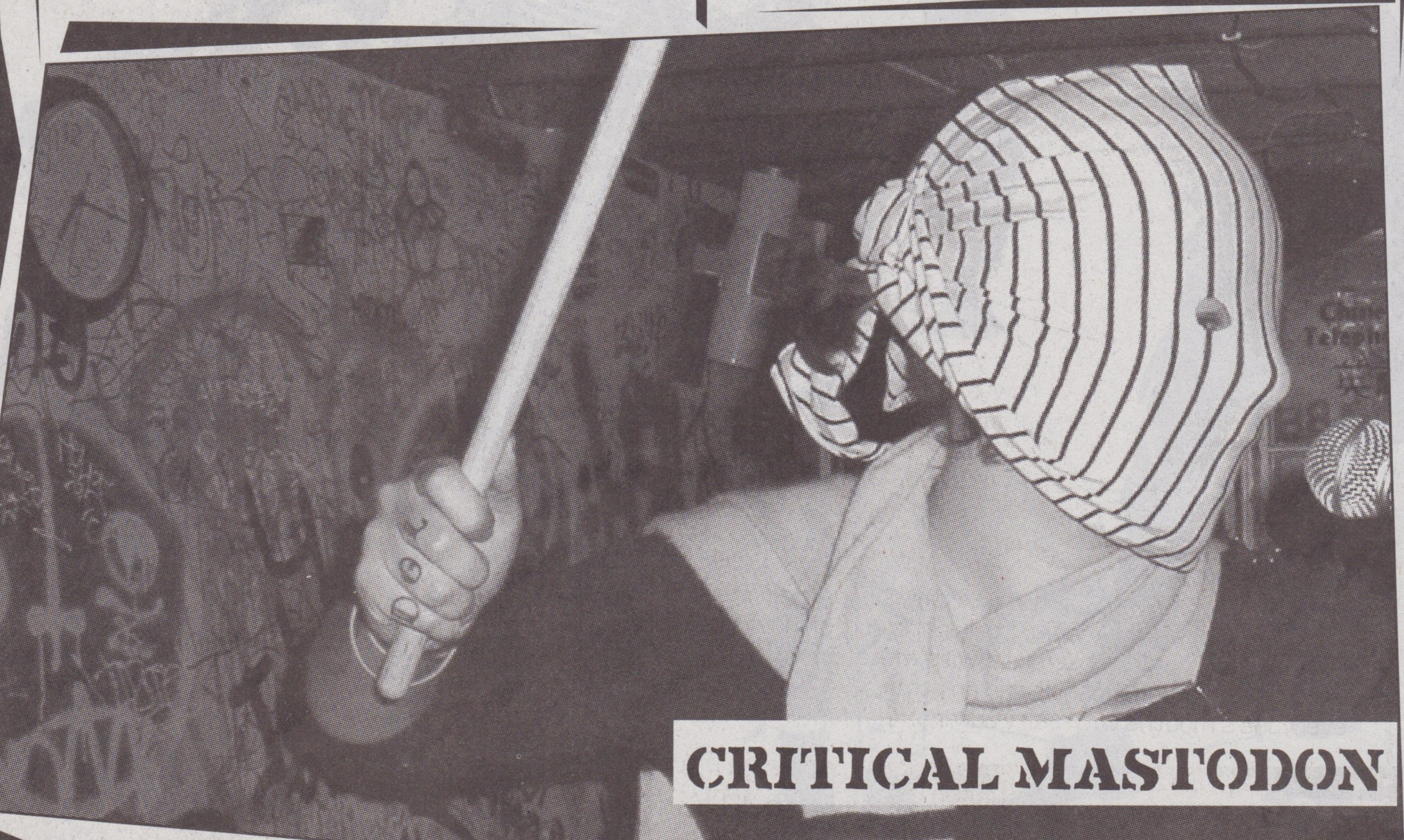
Maybe it has something to do with the hopeless political current, but something evil this way has come, all the pillars of our scene that we've come to rely on have lost the will to continue and are crumbling and throwing in the proverbial towel. Our favorite bands are breaking up left and right, Gilman St. is charging $10 for shows, and no one feels like making out anymore! Are the end times upon us?

Just a few of the East Bay bands that recently called it quits: BORN/DEAD, VOETSEK, LOOK BACK AND LAUGH, ACTS OF SEDITION, FLESHIES, CASE OF EMERGENCY, STRYCHNINE, NIGEL PEPPER COCK, BRAINOIL, LUDICRA, STORMCROW, BATTLESHIP, WAR ALL THE TIME, DESOLATION, LIL RUNT, PANTY RAID, GRAVY TRAIN, S.C.A., FUCK CLOWN, IRON EAGLE, DEADFALL, ASSUNDER, VIOLENT COERSION, GIANT HAYSTACKS, STRIP MALL SEIZURES, POSSESER, WOLVESFROST, WINDLORD, SCURVY DOGS, UP THE VOLTAGE, BANANAS, BLOWN TO BITS, LOVESONGS, PITCH BLACK,

....And somehow STILETTA, A SLEEPING IRONY, and STFU have remained together??? L-A-M-E.

In ultimate lameness, the band LIGHTS OUT announced, at recent show at the Haz Mat warehouse that they too were considering breaking up due to the threats and pressure associated with being a Christian band in the Bay Area. They put out a challenge to all other closet Christian punks to come forward and proclaim their faith in a scene sometimes violently anti-Christian. A member of the band, Andrew, was quoted as saying, "Fuck man, I'm so sick of getting shit for this! I love God! I am going to paradise and you are going to hell, so fuck you all."

Of the ten people hospitalized after last month's LIMP WRIST show at the Haz Mat Warehouse in Oakland, only one is still in critical condition. Jeff


CRITICAL MASTODON

CRITICAL MASTODON

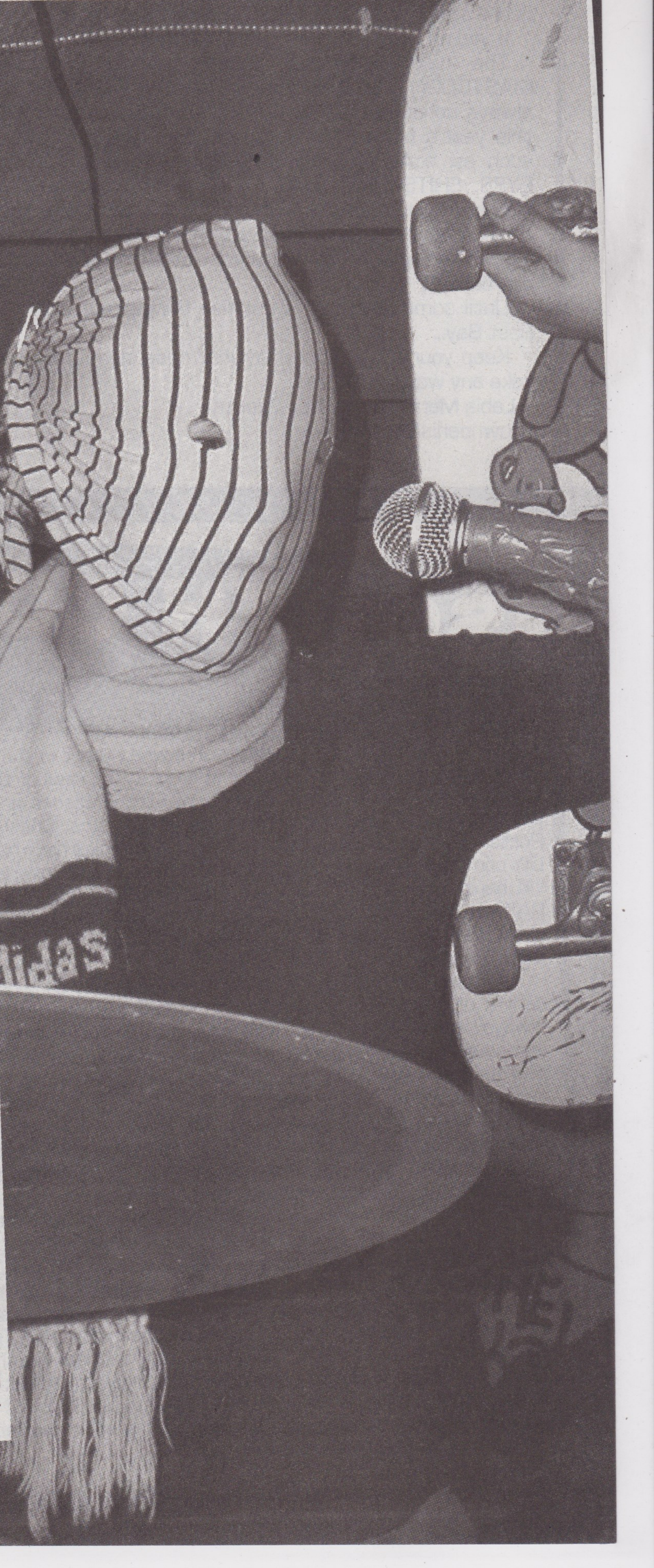
Stahler sustained severe burns over most of his body, and though his left hand was found in the pit, doctors were unable to reattach it. A benefit for his medical bills and continued quality of life will be held at a location still TBA. So far the bill includes HIGH ON FIRE, IRON LUNG, PHANTOM LIMBS, and FUCKED UP. (Bands interested in offering their support should contact his girlfriend Amy Teeter at carnivoresaresexy@yahoo.com.)

In a funny and yet also fucked up confrontation, THE MURDERING SALESMEN (members of BLATZ, CLAY WHEELS, and EGREGIOUS FILBIN) were banned from Gilman St. this last weekend due to a rather nasty vacuum cleaner incident. Victim, Al Blotto (ACTS OF SEDITION, MIDNIGHTMARE, and the BLOTTOS) said there will be no hard feelings, he just wanted it to be clear that he felt incredibly violated and that that kind of behavior should not be tolerated at 924 Gilman St.

But! All is not truly lost. A sprout of new bands are guiding us into the dawn of a new era. Even though Gilman St. will soon be instituting their newly voted-in policy for breathalizing show goers before they enter and the controversial decision regarding the elimination of the ban on sexism, the club is still managing to keep the place packed with punks with some amazing shows.

Last Saturday, CRITICAL MASTODON, IRON MANDIBLES, NAPOLEON BONERPARTY, and THIS IS MY FIST! played and everyone within a five mile radius shit their pants and didn't really know what to do about it. IRON MANDIBLES went on amidst an atmosphere of tense anticipation, due to the controversy regarding their having been founded by San Diego legends THE LOCUST©. In a bold move last summer the acknowledged emperors of the white belt announced that they would begin franchising THE LOCUST© endorsed bands in everyone major metropolis in the U.S. and Canada.

NAPOLEON BONERPARTY (members of BENT OUTTA SHAPE and FUCK CLOWNS) followed with a performance that was beyond comprehension. In powdered wigs, velvet suits, tights, and electrified boners from outer space (AKA guitars), they stormed the stage and claimed everything they could see in the name of dance! Their songs, "Ice Cream Buttcrack" and "Sucking Dick for Reagan Piss" had everyone pumping their fists in the air and chanting along with the lyrics. The highlight of this phenomenon was when everyone in unison dropped the pretension of singing along with the band and in seemingly endless repetition began crying out into the sweat, smoke, and aphrodisiacal, raw stench of human bodies lovingly rammed into each other at a point far over room capacity, "Bonerparty! Bonerparty! Bonerparty!" Thus setting the stage for CRITICAL MASTODON (members of TEAR IT UP and CURB DOGS), a three piece with Helga Destroyer, Acid Byrne, and Jimmy Royce. They played an unrelenting set of furious and inspired punk unrivaled since the days of really big, mean dinosaurs. Their music is an irresistible and totally original blend of down and dirty hardcore punk that flirts with metal in a way that created a frothing moshpit and an atmosphere that filled everyone's mouths with salty adrenaline. One Gilman reg-



ular created a commotion in the crowd when he vomited blood onto a dog. John Mink of the FLESHIES was overheard saying, "My fucking god." It was phenomenal.

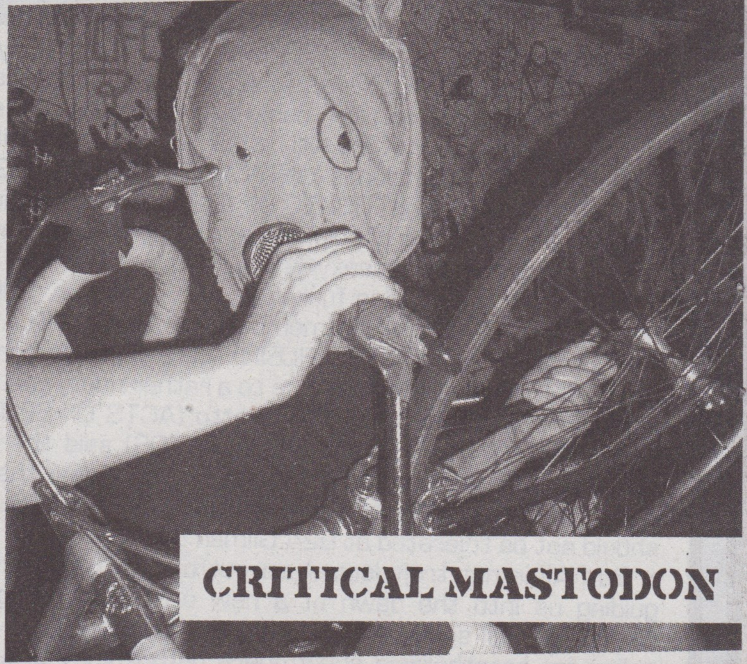
If you missed this show, you are so bummed.

The next scheduled appearance of CRITICAL MASTODON is at the biannual Dead Rat Beach Ball. As always, scheduled for the 1st Friday of April and October, this year's fests promise to be incredible with talent such as: scAVENGERS, SEXY, CLOROX GIRLS, FOUR EYES, SHITSTORM...3pm, $5. Dead Rat Beach, 1316 Fitzgerald St., Oakland. Proceeds will benefit the legal fund for several house members charged with desecrating the flag with intent to incite a riot. (Good luck on that one dudes!).

Until some new and awesomer things happen in the East Bay...

Keep your knees together, your nose clean and don't take any wooden nickels.

—Labia Menorah and Tica Zapata
(clownpenis@hotmail.com)



CRITICAL MASTODON

SOUTH COAST, UK

Not to be outdone by the Brighton scene report in the October 2004 issue of MRR, here is a "what's up" in the rest of the South Coast of the UK. The main cities with strong scenes around the central South Coast of this rotting isle are Southampton, Portsmouth, and Basingstoke. Most of these cities have had strong DIY communities in them for 25 years or more, spawning legendary UK bands like OLDER THAN DIRT, MINUTE MANIFESTO, CORPORATE GRAVE, HAYWIRE, and more that we've all forgotten, but were probably awesome.

SOUTHAMPTON

Southampton has gone from an overlooked city to probably the center of the SCHC community in the last few years. There has always been plenty of collectives putting on shows there, but in the last couple of years more attendees as well as promoters are supporting the scene. The backbone of any strong scene is inevitably the bands, so let's start with them.

PILGER (named after lefty investigative journalist John Pilger) deserve to go first, as they have over 100 years of DIY experience between them, two kids, and *real* careers. They suffer from an acute SEVEN SECONDS worship, and play short, fast, loud, and highly political 80s hardcore. Tony (drums) also runs Suspect Device Records and the fanzine of the same name, one of the longest and most acclaimed UK punk rock zines. Mike Pilger also writes *Living on the Edge* fanzine, which is not about being straight edge. Get it from Mike here: team.fox38@virgin.net. PILGER have had several seven-inch singles released, including a split with the mighty BIFF TANNEN, a sadly defunct Isle of Wight-based band that sounded like the TEEN IDLES. For more PILGER propaganda check www.pilgerpunk.co.uk or email, pilgerpunk@hotmail.com. For details on Suspect Device releases or the fanzine, drop Tony a line at suspectdevicehq@hotmail.com or www.suspectdevicehq.co.uk.

CIRCUS ACT has been around for a long time but in various guises, and now sounds better than ever. Like a cross between BRAID, FUGAZI, and THE PIXIES, they have great, catchy, melodic hardcore licks. They self-released a CD last year and have just released a new full length on Milliepeed Records, which is also run out of Southampton. Email Dan Act at dan_act@yahoo.com, or check the website-www.circusact.co.uk.

Jim Milliepeed is a sweet guy who has put a whole lot into the scene since moving down here a few years ago. He has released a ton of SCHC bands on a SCHC Comp CD called *Dirty Half-Dozen* featuring six of the best bands that will be mentioned in this very article, including CIRCUS ACT and PILGER, and a SCHC compilation video, filled with new and old South Coast bands. Email him pictures of your cat so he can make *kissy* faces at them milliepeedrecords@hotmail.com, or hack into www.milliepeedrecordsd.co.uk and post your cat nudes on there yourself.

NO SUBSTANCE at one point did not practice for a year and was still tight as fuck. It could be because the drummer is awesome and the other two just have to keep up. They are fast punk rock with speedy riffs and lots of shouting about politics and girls, probably. Their album recently came out on Milliepeed Records, and is totally raging. Email them at russsmith1983@hotmail.com or hit them up at www.nosubstance.tk. Please remind the drummer he used to be in a pop band called the CANDY CADETS and the singer he used to wear glitter on his face. *You've Come to Take My Toys Away* is the ominous title of Russ Substance's split zine with Phil Pilger, whose side of the zine is called *Facial Disobedience*. Russ' side of the split is mostly about him being insane and includes photocopies of amazing drunken notes he has left his housemates. Phil's side is about him being a drunk and reading Bukowski. Get it from Russ at russsmith1983@hotmail.com

INTENT has been making a big fucking racket recently and seem to be one of those bands that unites the hardcore kids with the mainstream metal and punk kids as everyone loves them. They play driving, late 80s east coast hardcore, a la SICK OF IT ALL, and have just released a full length CD called *Double Positive* on the mighty Suspect Device Records. Check the Suspect Device site for details on getting the record, or email stewbags@btopenworld.com and www.intentband.com. Another INTENT related band is I USED TO BURN STUFF. They play at a similar pace to INTENT, but have a more mid-90s BAD RELIGION sound to them. Use the INTENT contact details to get hold of these guys too.

Stew Intent is also the supplier of the PA to most Southampton shows. We don't have the money to buy gear so everyone just chips in and lends his or her equipment, even though it takes years off the life of an amp when some kid cranks it up to try and beat MANOWAR's world record. Stew and everyone else with their own gear often drive the equipment down to the shows themselves, just to make sure the gig goes as smoothly as possible. Well done to all those kids for making the South Coast more of a community than just a bunch of bands playing a bunch of shows.

Bringing up the prog rock rear guard in S-Town is HUNTING LODGE, who sounds like ARAB ON RADAR. Dan Lodge also puts on a ton of art/post-rock shows around the city in the form of the Noise Annoys collective, and puts a ton of effort into all his *gubbins*. Contact Dan and HUNTING LODGE at www.hunting-lodge.org.

WRECK OF OLD '98 are relatively new to the Southampton punk rock scene, although their members have been in other bands for too fucking long. WOO'98—best abbreviation ever—sounds like the fucking MINUTEMEN, and it's awesome. Everyone wants a piece of them at the moment and may as they have a mini European tour coming up, a split seven-inch with LAST KISS from Portsmouth to be released on Milliepeed/All Talk Records in early 2005, a twelve-inch on Opiate Records from Brighton, and probably a discography a discography in the works I bet. Contact Ross the Boss, who is on bass and sings in the mighty WRECK at punkrossboy@hotmail.com.

Last but not least, TREND ABUSE is a relatively new band full of cool kids. They play HELMET style metallic-hardcore, and Richie, the guitarist, is a super guy who I don't want to insult. Email him at trend_abuse@hotmail.com

On the zine front, Rich of the former STE Collective does a large zine called *Passivity=Compliance* which is out every once in a while and is a good read. If you are over 30 and want to talk about FLUX OF PINK INDIANS, Rich is your man.

Part Time Punk zine is for anyone interested in a bit of punk rock history. Ian Canty does it and back in the 80s he appeared on *Son of Oi*, a well-known English compilation, as Terry McCann, one of the popular punk poets of the time-con-

JETS VS. SHARKS

tact J.Bass@btinternet.com. Another good zine is Benny Onion's *Get in the Van*, which is a South Coast zine even though he currently lives in Australia-go figure. Another split zine is Ross Wreck's and Adam STE's joint zine *Go Large/Remains of a Caveman*. *Go Large* is Ross rambling on about his year-long visit to Australia, various accounts of the scene there, and his numerous sexual mishaps. Adam's side is full of misanthropic tales and laments about girls. After re-reading this I should mention that it is actually good. Get it from Ross Wreck email or Adam at stecollective@hotmail.com.

The OOMF Collective put on plenty of the more mainstream punk acts coming through the city at Joiners, a well known dive of a venue. They do all the big ska bands as well as bands along the lines of AGAINST ME and STRIKE ANYWHERE, and are all-around good guys. Matt of the OOMF crowd can be found at matt@oomf.info or www.oomf.info.

Anyways, there are some awesome places to go in Southampton if you're a touring band. Oxfam Music in Portswood is a charity-run record shop, always full of awesome vinyl. There is never really that much punk rock, but if you like music from UK made between the 60s and 90s, you'll be sure to find it here. I've seen BLACK SABBATH's *Volume 4* on gatefold in there at least four or five different times. There are two health food shops (a GNC and a Holland & Barrett), both selling vegan goods on East Street, one of the main streets in the city center. I know from personal experience that neither of these chain stores have real security cameras or any security staff, which is always good for the band on a budget. The Guildhall, where the mayor of the city looks out from on top of his pile of skulls soaked in blood, is also home to the Central Library. A great place for hiding out from the rain, the second floor of the building is the biggest free art gallery in Southampton. It always has awesome exhibitions from all over the art spectrum. For all you gear freaks out there, there are four guitar shops in the center of Southampton, although M&M Music and Fret Music are the only ones worth hitting up, unless you like BC Rich Warlocks.

PORTSMOUTH

Probably the most well known band around now is JETS VS SHARKS. They've been together for around four years now, and have had a short CD as well as a full length released, both on Basingstoke based Cat 'N' Cakey records- more on them later. Currently they sound somewhere between HOT WATER MUSIC and mid-period CAVE-IN to me, with prog time signatures and licks, but mixed with tight, pounding, melodic-hardcore. Sexual similes aside, they have toured with popular foreign bands, as well as play all over the UK too. Joey, vocals, is also a great graphic design artist and one of the best photographers involved in the DIY scene. Check his swanky site at www.angelfire.com/zine2/visionincision/home.html.

Featuring members of JETS, CHILLERTON are also very well known around the UK. They sound like a cross between GUNMOLL and FIFTH HOUR HERO; however, I always thought they were better than both those bands. They have both a seven-inch and a CD/ten-inch picture disc out on Boss Tuneage/Cat 'N' Cakey records, so email them for copies of that business: jack_vs_sharks@hotmail.com, or check www.chillerton.com. For some trivia, the paint splatter on the front of the CHILLERTON/WHEN ALL ELSE FAILS split is actually Jack Chillerton's vomit-punk rock will never die.

YOU'RE SMILING NOW BUT WE'LL ALL TURN INTO DEMONS has the longest name in South Coast hardcore, so they're generally just called DEMONS. They play awesome, HOT SNAKES worshipping, swagger filled rock, with a full length CD called *Jesus Loves the Demons*. They even cover *Automatic Midnight* by the mighty 'SNAKES. Richie Demons also used to do a great UK prog/weird rock zine called *The Evil Powers of Rock 'n' Roll*. Hassle him for back issues of it and other Demons related business on richieevilpowers@hotmail.com. LAST KISS play good early 90s emo which you think you won't like then realize that you really do-bastards. Tom Huss is the bass man. He also puts on a lot of shows in the area and can be reached at fourthirteenshows@hotmail.com. The LAST KISS site has MP3s and other bits of information at www.lastkiss.co.uk

BASES LOADED is full on '88 youth crew, with a heavy RIGHTEOUS JAMS worship. They seem to be pretty huge in the UK Youth Crew scene and their MP3s are always talked about. Barry Ween is the drummer, main antagonist of the band, and is also involved in the odd show around Portsmouth so email him on xmylifetolivex@hotmail.com

The streets of Portsmouth hold many surprises, not all of them involved with the sex industry. I stole the following information from an Internet post made by Jack of JETS VS SHARKS, and this will be the first he knows about me robbing him blind:

JETS VS. SHARKS

Portsmouth Record shops: Hit and Run, Fawcett Road, second hand stuff; Soundz, Albert Road, second hand stuff but slightly better; Boomhound, Albert Road, good for hard to find/zany, indie stuff; AJ's, Albert Road, used to be full of good 90s punk bands (Epitath/Fat Wreck Chords/etc.) but not much new stuff, worth a browsing; Reflex, Albert Road, pretty good but a bit pricey...has all the latest, fashionable stuff, maybe a couple rare gems, maybe lots of mainstream shirts and other crap; Sweet Melodies or something like it, can't remember the name, Fratton Road, collectors record shop, lots of old stuff, nothing new or remotely punk, outside of the occasional CLASH albums, etc.

Thanks, Jack!

BASINGSTOKE

BASINGRAD or, my personal favorite, *Blazingtoke* actually doesn't have a huge scene, but the surrounding villages and hamlets do, so I'm grouping them all together because I am in charge here. The main scene around that area is in the small village of Overton. It basically has a supermarket, a bank, and a gun shop. Because of these vibrant metropolitan surroundings, there are tons of kids there with nothing to do. They come from Overton and all the surrounding villages to the shows put on by Daz who runs Cat 'N' Cakey records, probably the biggest label around these parts. Daz used to play in a HELMET type band called STEGEL, and up until recently he sung in the band DEAD AFTER SCHOOL, which broke-up. I heard recently, on *MySpace* of all places-punk may in fact be dead-that there is a new band with members of D.A.S. called DEATH LIST FIVE, who if they sound anything like D.A.S. will be somewhere between STRIKE ANYWHERE and the classic UK hardcore band IMBALANCE. On the Cat 'N' Cakey front (www.catncakeyrecords.com), Daz has released records by tons of South Coast bands, including JETS VS SHARKS, CHILLERTON, WHEN ALL ELSE FAILS (recently defunct Portsmouth GOOD RIDDANCE type stuff), THROUGH THESE EYES (twin, female, singing, youth crew from Southampton, also now gone), KILL WINTER, D.A.S., PLACID STORM, CHRISTIAN BLOOD, and probably more I've forgotten. Jesus of Dazzareth can be emailed at dazhutchins@hotmail.com.

The bands that are still around Basingstoke as of this moment in time are: CHRISTIAN BLOOD, evil, early SEPULTURA worship, and the only form of metal on the scene at the moment; KILL WINTER, who are on the latest Cat 'N' Cakey release, the KILL WINTER/PLACID STORM split CD, and play older, Bridge Nine type, metallic, youth crew and can be contacted at killwinter@hotmail.com or through *MySpace*; PLACID STORM, are all totally fucking off their gourds and play spazzy, psychedelic, MISFITS gone-wrong type punk rock-their website is www.placidstorm.com.

As I said, the sights and sounds of the area, Overton Rock City, has not much to offer, yet there is an Indian restaurant there that always smells awesome-get involved!

Honorary notices should go out to a few people that don't come from these three places but are still very much a part of the SCHC crew. There's FASHION POLICE BRUTALITY from Bournemouth who are straight up VITAMIN X/SPAZZ/CHARLES BRONSON worship with insane vocals-all good dudes, too. You can hit Terry FPB up at crucialyouthattack@hotmail.com

Probably my favorite South Coast band at the moment is HUMANS THE SIZE OF MICROPHONES. Featuring Pete Land Of Treason (who also used to be in KITCHENER for you UK buffs out there), John Chuckalumba, who recorded one of the ELECTRIC WIZARD LPs, and a bass player who I've never met but seems like a proper, fucking nice, bloke. They play awesome, tension filled, punchy, heavy hardcore, kind of crusty, HIS HERO IS GONE at times, but with fucking amazing riffs. My stars they are good! They don't have anything except a few tracks on the *Dirty Half Dozen* comp on Milliepeed Records, but I'm sure that will all change soon, as John's analog studio is ready to rock-email Pete Humans at peteosmond@hotmail.com. Also, hailing from Guildford, a little further down the coast, is the Time Bomb Collective. They are all ages 15-16 and are putting on a ton of shows after the last promoters in Guildford quit. They also do a fanzine of the same name, and information about both of these magical things can be gleamed from here: joetindall@hotmail.com or www.timebomb.tk

Ah, the backbone of any scene nowadays is its Internet forums—you know it's true. The website www.Southcoasthq.co.uk was set up in April 2003 and is a general information center for all things related to SCHC. Practically everyone in every band around has posted there at some point, and thankfully it has very little of the Internet bullshit that so many other forums are practically based on. A great place to ask questions of any one related to bands, shows, venues, places to crash etc. Punks help other punks, eh?

Okay, I think that's about the size of it. Thanks for reading this far, unless you just skipped to the bits that seemed interesting or had swearing; in which case well done, as that's what I would've done. Please email me at wesowar@hotmail.com if you: A. need to know anything about what's going down that isn't on www.southcoasthq.co.uk; B. have an old Sunn amp that you want to sell me; C. want to talk about Black Sabbath records or HP Lovecraft books.

Keep it heavy, Wes

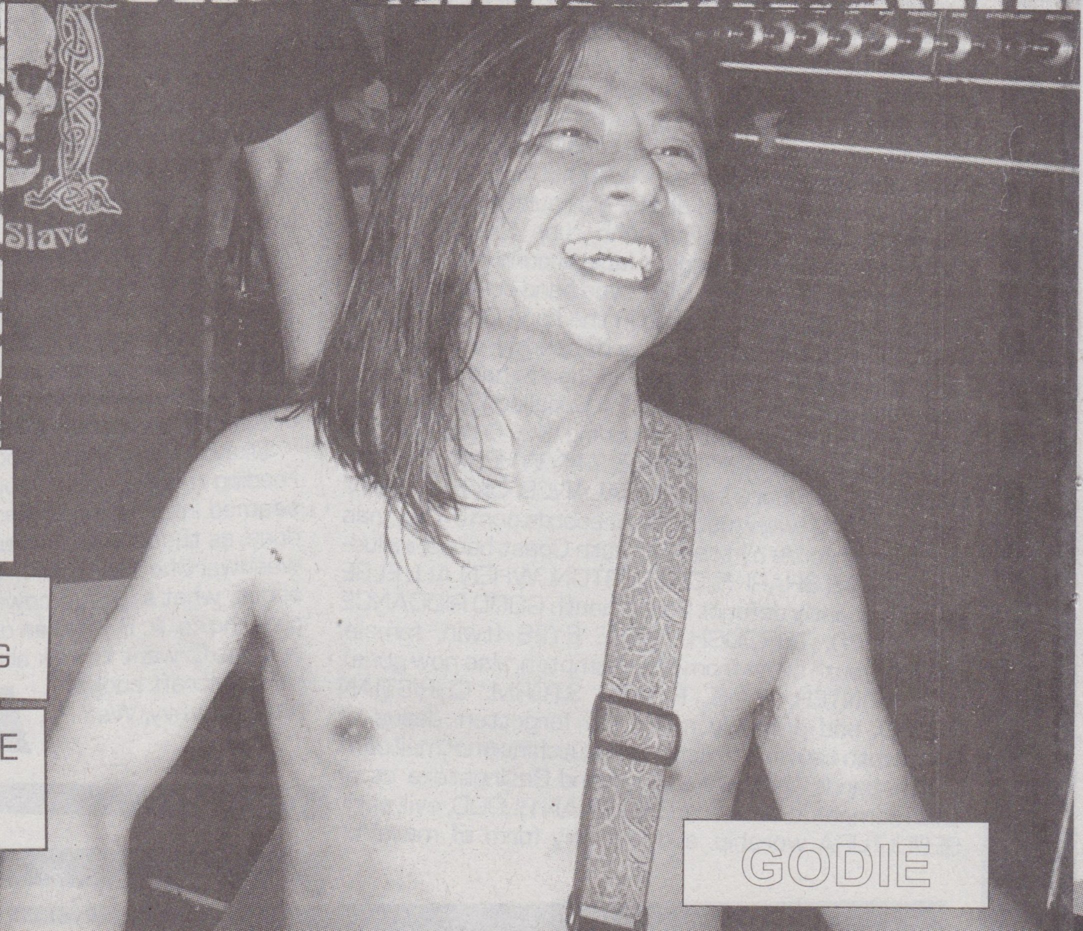
LITTLE BASTARDS

MORE JAPANESE SCENE PHOTOS BY RANDY CARNCROSS

TAKE PICTURES? SEND 'EM TO

MAXIMUMROCKNROLL WE ARE ALWAYS LOOKING

FOR MORE SCENE DOCUMENTERS!



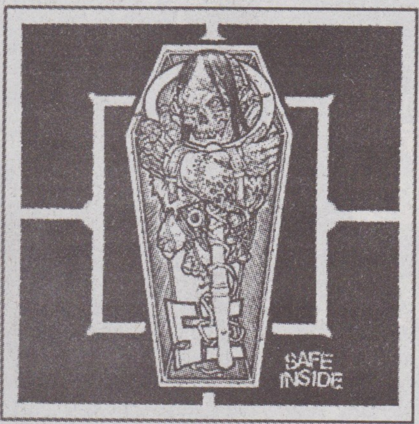
324

UNHOLY GRAVE

324

BLACK MATTER
P.O. Box 666 Troy N.Y. 12181
WWW.BLACKMATTERDISTRO.COM

BM-003: Safe Inside: *Self-Titled* 7" EP



Safe Inside deliver 14 tracks of raw punk/hardcore on this, their debut 7". They have sworn a blood oath to keep each song under one minute... Total fury, unleashed. A clean production drives the chaotic sound. **Cover artwork by Mike Sutfin of the Killers.** Limited edition mail order copies will be available on a first come, first serve basis. .... $5/$6

BM-002:
The Assailant: *Self-Titled* CD

The Assailant bring the highly frenetic song structures of **Crom Tech**, **The Assistant**, the **Dillenger Escape Plan** and the full-on cacophonous pounding of **The Locust**, while never losing what unique character and energy is built early on in the listen. Our hands are left full; never with the instinct to shake loose what random, cold technicality is strewn around in cases where bands are more concerned with the analytical. $6

BM-001:
The Scarlet Letter: *How is Your Heart?* CD

the Scarlet Letter
(how is your heart?

This 25 song CD is more diverse than anything they have released, and may challenge stale hardcore purists. The incorporation of relentlessly fast/tight hardcore, double-bass, and [no lack of] screaming and growling will get thrashers going, while the naturally flowing melodic aspects appeal to what so many stifle. Their musicianship has further developed, as has their ability to lyrically articulate battle cries and furious laments. $10

HATER OF GOD Releases:

COMPACT DISCS:

Monster X: *Indoctrination* (Discography) .... $10/$11
Karst: *Vision of Insane Hope* .... $10/$11
Karst: *Receive the Void* EP .... $6/$7
At War With Shadows: *Healing is not An Option* EP .... $6/$7
Seized: *Discography* .... $10/$11
.357 Justice: *Alone, Cold, and Blue* .... $10/$11
The Scarlet Letter: *The Collected Letters* .... $10/$11

VINYL:

v/a: Deadly Sins 7" BOXSET: w/ *Damad, Unruh, +5* ..... $15/$16
Gomorrha: *Discography* 12" .... $9/$10
Macabre: *Drill Bit Lobotomy* 7" .... $6/$7
Skinless: *Miscreant* 7" .... $6/$7

At War With Shadows: *Healing is not an Option* 7" .... $5/$6
Hellchild/Word Salad SPLIT 10" .... $8/$9
The Scarlet Letter: *S/T* 7" .... $4/$5
Exploding Corpse Action/Dead Baby SPLIT 7" .... $4/$5
Monster X / Human Greed SPLIT 7" .... $4/$5

DISTRO TITLES:

v/a: Mein Comp 7": w/ *Knife Fight, JBA, Das Oath* .... $5/$6
Disrespect: *Justice in a Bag* 7" .... $4/$5
Witch Hunt: *As Priorities Decay* 12"/CD .... $8/$9
Witch Hunt: *EPs & Chaos Radio Session* CD .... $8/$9
State of Fear: *Discography* 12"/CD .... $8/$9
Axon: *Leper Viper* CD .... $8/$9
Von: *Satanic Blood Angel* CD .... $11/$12
St. Bushmill's Choir: *S/T* 12" .... $8/$9
Extinction of Mankind: *The Nightmare Seconds* 12" .... $8/$9
Iskara: *S/T* 12" .... $8/$9
Garmonbozia: *S/T* 12" .... $8/$9
YDI: *Out for Blood* CD .... $11/$12
Vile: *Solution* (Gatefold) 12" .... $13/$14
Pissed Jeans: *Throbbing Organ/Night Minutes* 7" .... $5/$6
SBV: *S/T* 7" .... $5/$6
Toxic Holocaust: *Death Master* 7" .... $4/$5
Another Oppressive System/Human Waste: SPLIT 7" .... $4/$5
Brodequin/Tears of Decay: SPLIT 7" .... $4/$5
Rotten Sound/Mastic Scum: SPLIT 7" .... $4/$5
Vulgar Pigeons: *Imperialism* CD .... $10/$11
Total Fury: *13 Song* CD .... $8/$9
Knife Fight: *Burning Bridges* 7" .... $4/$5
Kylesa: *Delusion on Fire* 7" .... $4/$5
9 Shocks Terror: S/T (70 GRAM VINYL) 7" .... $6/$7
The County Medical Examiners: *Reeking Rhapsodies* 7" .... $6/$7
Nasum/Asterisk: SPLIT 7" .... $4/$5
The Oath: S/T 7" .... $4/$5
The Scarlet Letter: *Pure Unadulterated Adultery* 7" .... $4/$5
To Hell And Back: S/T 7" .... $4/$5
Abigail/ Barbatos: SPLIT 12" .... $10/$11
Born Dead/Consume: 12" .... $8/$9
Carcass: *Live In Nottingham* 12" .... $10/$11
Cut The Shit: *Marked for Life* GATEFOLD 10" .... $10/$11
Cut The Shit: *Harmed and Dangerous* LP/CD $9/ $10
The Oath: 9" .... $9/$10

All pricing is for U.S./Canada • Overseas, get in touch for postal rates.
Payment: Send cash or money order payable to: JOHN F. MORAN.
No Checks! **Paypal to:** info@blackmatterdistro.com
(Add 4% to total for processing fees).

Southkore Records

Brand New From Southkore

SK005-The Pedestrians 7"- Four songs of rockin' Dangerhouse style punk fuckin' rock.

The I Attack CD will not be released on Southkore Records. Do Not Order.

Still Available

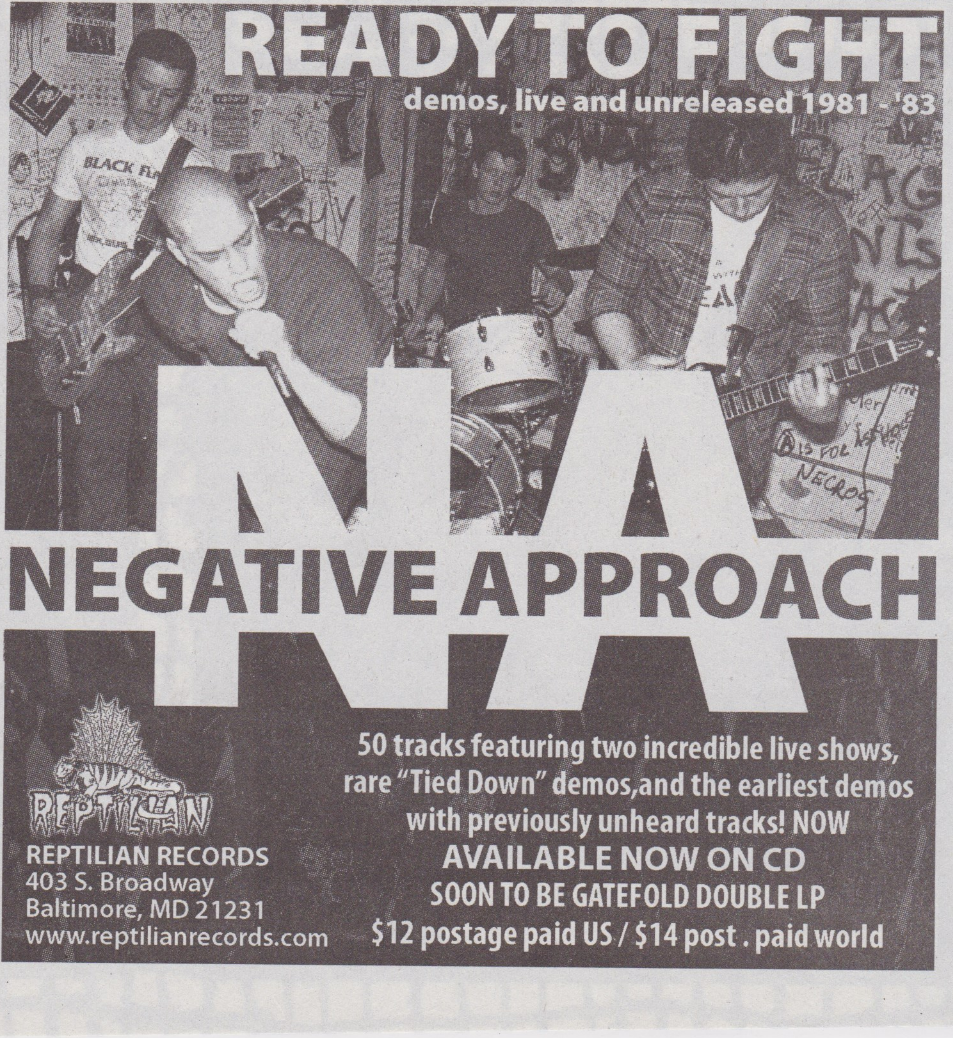
SK002-No Slogan "National Threat" 7"
SK003-Eske "Big Trouble in Little Village" 7"
SK004-"Ratas de Cuidad"CD comp featuring– Reaccion, Eske, Los Jodidos, Tras de Nada, Pkdores, I Attack, and Non Fiktion Noiz.
SK004.5-Juventud Crasa-"Despues de Tanto Tiempo" CD

Prices

CD's-$8ppd U.S. $10ppd Worldwide
7"s-$4ppd. U.S. $6ppd Worldwide
Send cash or money orders only payable to Benito Hernandez

Southkore Records
2814 S. Spaulding
Chicago, IL 60623

For a complete list of distro titles, send a SASE or check our website at
www.southkorerecords.com

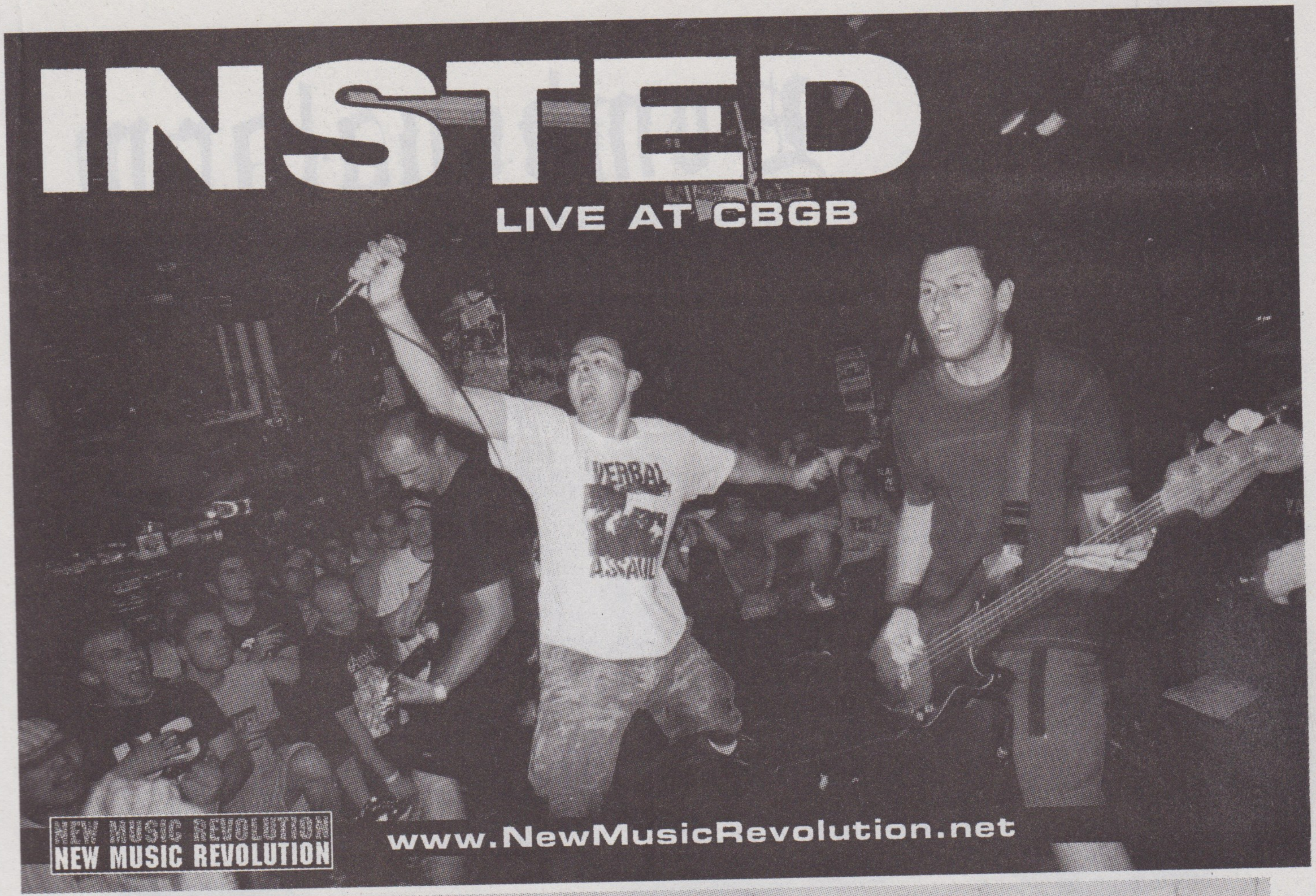


READY TO FIGHT
demos, live and unreleased 1981 - '83

NEGATIVE APPROACH

50 tracks featuring two incredible live shows, rare "Tied Down" demos, and the earliest demos with previously unheard tracks! NOW AVAILABLE NOW ON CD
SOON TO BE GATEFOLD DOUBLE LP
$12 postage paid US / $14 post . paid world

REPTILIAN RECORDS
403 S. Broadway
Baltimore, MD 21231
www.reptilianrecords.com


INSTED
LIVE AT CBGB
VERBAL ASSAULT
NEW MUSIC REVOLUTION
NEW MUSIC REVOLUTION
www.NewMusicRevolution.net

TRANSISTOR TRANSISTOR
ERASE ALL NAME AND LIKENESS
NEW 2xLP/CD AVAILABLE MARCH 2005
FROM LEVEL PLANE RECORDS
level-plane.com

Bombenalarm

Hell, was I shocked when I saw BOMBENALARM for the first time together with HELLSHOCK! I couldn't believe that there was such a good punk band in Germany again. I had known the singer for longer, but I didn't expect it. They play aggressive punk/HC, and are— for me—one of the best live bands in Europe right now. I toured with them for a week and on our last day together we did this interview. Interview by Stachel (hate@unsociable.net) August, 2004.

BOMBENALARM: Fabian / drums
Marc / vocals
Christoph / bass
Norman / guitar

eight-song tape (WasteYourLife)
four-song EP (Unsociable)

MRR: We'll start easy because some of you look a little exhausted today. It was good fun yesterday, huh? How is the tour going overall?

Christoph: Yes, it was good fun yesterday, even though there weren't a lot of people. But since we are touring with BURIAL, who are all friends of ours, there is always a good atmosphere, even when there is almost nobody else in the room. We've also had shows where there were quite a lot of people (like in Hamburg with BEYOND DESCRIPTION or Potsdam) who partly got infected by our good mood. It's also been a lot of fun between the shows. All in all, it has turned out even better than all the dreams I had before. For me, it has been fun every time I've played with BOMBENALARM so far. There is such a good atmosphere in the band that it is almost impossible to not have fun while playing.

MRR: For me it was a big surprise to see a HC/punk band of your style in Germany again. How did it happen that you started playing together, especially this style?

Marc: By chance! Ha, ha... I moved from Bremen to Bochum and that's how it is sometimes, if you meet other people who like the same style of music...I think that's how we developed. Lucien and I talked about playing music and that's how the band started. Lucien quit really fast, and then Christoph joined us.

Christoph: BOMBENALARM started without me. They rehearsed in the same practice room as I did with my band at the time. In addition to that, I knew them all before and was friends with them. So one day when they had been practicing for only two months and had like, four or five songs, I bumped into their practice and was immediately blown away by their sound and energy and thought "Fuck, why can't I play in a band like that?!" and asked whether they wanted a second guitar or not. But they wanted to stay a four-piece band with one guitar only. Just when I got over it, they totally surprised me by asking me to play bass because their former bass player (Lucien from BURIAL) decided to leave the band. They even thought I would say no, that I was pissed off at their first denial. But I was totally happy to be in a band that consists of people I like so much and playing music with such a sound.

Marc: And why this kind of music? Maybe because we've been listening to this style for years, and because bands like this have influenced us. And in addition to that, all of us played in other bands before (or still play in other bands), so everything went really quickly. Maybe that's the most important thing—the combination somehow is so uncomplicated that everything works pretty well and fast. To cut it short, the band is fun but it's also pretty important to us. Maybe you see it when we play.

MRR: Yeah, your stage presence is really impressive and constantly outstanding. It always seems you fucking enjoy playing live. How important is this for you?

Marc: Personally, I think we could play more often. But fuck it. To play live is the most important thing with a band to me. If a band does a really good record but is not good live, that sucks. But that's also a matter of form. I am not a machine. That means that it can't always be that intense. But back to the main question—the music means so fucking much to me, it stokes me. And the lyrics are also of importance to me. To tell the truth I try to gradually get accustomed to each of our shows, so that I can forget about everything around me. BOMBENALARM is not a hobby or a pastime for me. This band with its music and lyrics is a part of me (although that sounds very pathetic!). It makes me glad to know you can recognize it when we play live.

Norman: It's the most important thing! You can't express yourself on a record like you can do on stage. All the songs come from all of us, so everyone stands behind the result. I think you can see that live. Music must be lived! To come out of yourself, to explode and to allow emotions is in this case more significant than to play without hitting the wrong chords. That's why we play music I guess...

MRR: I've been touring for a while and constantly. On this tour with BURIAL I have had the most friendly and respectful impression of how everyone interacts. It starts with everyone's behaviour in the van towards each other, then towards organizers and visitors at shows, and ends in the great support both bands give each other every night...What is your connection to each other and how did the tour happen?

Norman: I played together with Lucien in bands before and had some tour experiences. I knew Wiho and Andre from BURIAL just from seeing them, but they appealed very much to me on the road. How we understand each other so well is a good question. Maybe it's just because we have such a great time together. Everyone of those guys is definitely an original.

Marc: Of the members of BURIAL, I've known Lucien for the longest time. I do a lot of things with him and live with him. Fabian plays in both bands. I got to know Andre and Wiho (of BURIAL) in the last two months on this tour. To tell the truth it's really simple: The people are fucking great, BURIAL is the first band in a long time that stokes me continuously. I hope we'll tour together more often. BURIAL is a bunch of great people. I love these sweet guys!

MRR: Fabian plays in BURIAL. In what bands did the rest of you play and what other bands do you have going on?

Christoph: I started quite a few bands with different people in the last months which all didn't work out, unfortunately. But Lucien, Marc and me just started a new band which seems to work out quite well and is a lot of fun already.

Marc: I played in ANGSTZUSTAND and ARSEN before. Those bands broke up at some point and don't exist anymore. Like Christoph said, I play with him and Lucien together. We haven't practiced a lot so far, but we're very motivated. That's it.

Norman: I play drums in CHELSY. When we started BOMBENALARM I wasn't quite sure if having another band would cross the other one's path, because the music is just too different to tour together. But it works pretty well.

Fabian: In the past, I've been in various other bands. I think I've been in bands since I was thirteen or something. But none of those bands were as important to me as the bands I'm in now. I don't even know if it is important to know what bands we've all played in. Maybe people overvalue it all, like who plays in which band with what members from what bands...I don't know...I don't like posters or whatever that say this band has ex-members from that band or stuff like that. I just love playing music. I don't care about that other shit.

MRR: But Fabian, you play in all these bands... do you have too much time?

Fabian: Well...sort of. Most of the time the weather here is shitty. I don't have a job or anything and like I said before, I love playing music. There's nothing I want to do more, so I spend a lot of time playing in shitty bands writing shitty songs.

MRR: And Marc, compared to your other bands, ANGSTZUSTAND and ARSEN, BOMBENALARM plays with a more raw and "primitive" sound. Does it feel good for you?

Marc: Yeah, very good! Fucking great! BOMBENALARM is the first band that doesn't have this after-taste of compromise. Musically it is clear and simple. I've been listening to this kind of music for years and I'm glad that I've found the people who are also as enthusiastic about it as I am. It's not that I think all my other bands were shitty but musically, and as far as the people are concerned, it is this band that stoked me most and still does.

MRR: Tell me a little about your lives/activities aside from the band(s).

Christoph: Playing in bands or being part of the DIY punk rock scene is what I like most about my life, even though a lot of things happen that make me feel uncomfortable in the scene or make me wonder whether there is a scene at all. It does, however, help me quite a lot to feel comfortable in this world. That's why I try to spend as much time as possible with activities related to DIY punk rock, like organizing shows, running a small tape label, and of course going to shows to see other bands. Also, I organize an alternative house-project—where cultural and political events take place—with other people. It's called AZ Mülheim (www.az-muelheim.de). Fortunately or unfortunately we have the chance to partly live off of it (depends on your point of view), because we receive financial aid from the city. Apart from that, I like riding my bicycle, gardening, traveling, and hanging out with my friends. I'm quite lucky to have found a way to finance my basic needs and the things I want to do without having to make too many compromises.

Norman: I'm trying to qualify for admission to a university through a second course of instruction. I still have two years to go. I get some money because I do this, so I'll be able to concentrate on making music in the near future. But I also take school seriously! As opposed to the school you go to when you're young, there is a very calibrated relation of respect between teachers and students at this kind of school. I never thought I'd ever say this, but...I like going to school! I don't know for sure what will come after it, but I have got time to think about it. I won't go to work anymore, that quick that's for sure.

Marc: I guess this could fill half a book but I'll try to cut it short. I've been living in Bochum for about eight months on this land where people decided to put their wagons on. It is really hard to explain in English. I live there with fourteen other people who have become more and more important to me. I try to be involved in this as much as possible. That means I try to make this as nice and pleasant for all the people who live there. This is a pretty important aspect in my life. Also when it's just about something superficial like space for living, I have a little hope that usable free spaces can still exist in a clean plastic-concrete society. Spaces in which those people can live who don't want to or can't pay rent. Those who treat each other respectfully despite gender or social utilizations, where people live and take steps against existing norms. But this space, my home, is really important to me. I write and draw a lot and publish a zine called "Alone with Monsters" that comes out very irregularly. I dream of making a movie" out of one of my stories. I like to ride my bike, go to a lot of shows, and sometimes help friends organize shows. I also go to work some hours a week. It is enough to survive. I'd like to renounce labor but that seems to be harder (though not impossible!). So, that's it. Of course I'm doing a lot of other things but that should be enough.

Fabian: Skateboarding. Trying not to go insane. I guess that's it. Yes...life is stupid. Most of the time it sucks, I guess. I don't know.

MRR: How is living in Germany or Europe for you, as far as the "scene" and personal/political things are concerned?

Christoph: I've never lived anywhere else, so it's hard to compare. I guess there are a lot of places that are worse to live in, even in the wealthier part of the world. What is good about living in Germany is that it isn't too difficult to receive money from the government when you are unemployed or in need of financial help. Also, the government tolerates quite a few alternative projects. Even as a poor punk who doesn't want to work, you still profit from the prosperity of Germany's society, which makes the state of being "poor" less difficult than in a lot of other places in the world. But even with those positive aspects, Germany is getting worse and worse. Our politicians just decided that from next year on, most of the unemployed people will only get half as much financial aid from the government. In addition to that, the things which were bad before are getting worse. I also have to mention that I say this as someone who was born in Germany, who has German parents that are quite wealthy. For a lot of people it must be way worse to live here than it is for me. Most "Germans" didn't learn from their own sad history at all and I think that there are a lot of Germans who would commit the same crimes as their parents or grandparents did sixty years ago. Also, from experience, I have found Germans to be very aggressive, intolerant, and conservative people. It's not OK to generalize, but that's my impression from when I travel, for instance. And of course, Germany is a capitalist country with all of the consequences of being such, like every western, industrial capitalist country. It is also difficult to declare the German DIY punk scene good or bad. This differs a lot depending on the city or region you live in. Where I live it's OK. We have a legal squat, we have some bands, and we have some political actions. But all of this is not very much, and it's mostly decreasing. We have a lot of shows where almost no one sticks around. At least we seem to have an increasing number of bands right now. But as I said, this may differ quite a lot in other parts in Germany. It's not that important, but it is worth mentioning that the weather is bad most of the time, and that it's a long way to a nice sea with nice waves and beaches.

Fabian: Yeah, that's true. But I don't think we have an increasing number of bands. Some people start a band and break up before they've even played their first show. And if there's a band from this country, they play some emo shit or the so-called "German sound"—metallic, chaos-metal, double-pedal bullshit. Fuck that. But like you just said, I think it is easy to live here in comparison to other countries. If you're born and raised here, of course. For foreigners, it's getting harder to come here. A lot of them are sent back to their home country where war, poverty,and torture await them. They risk the dangerous trip here just to be welcomed with fucking fists and bullshit laws. And then they're sent back. What shit is this? After the Second World War, Germany recruited a lot of guest-workers from foreign countries to strengthen the economy. They came here and worked their ass off to feed their families who stayed back.

When Germany needed foreign people, it took them. Today there's no need for more people. They don't bring money, they just cost money. On the other hand there's so much money being wasted for military projects and other bullshit. Fuck that shit.

Norman: Germany surely is a country where it is quite realistic to fight for compromises of free space and even get some. Like I said, I'm living off furtherance from the state, which makes things easier for me. But of course, it remains a western, consumerist society based on highly exaggerated claims of status. To get away from the pressure of expectations or to show non conformity or critical thinking fastly pushes you into the position of outsider. That's like everywhere, I guess.

What's interesting about German society is the polarization in society based on historical perversions. There are passed-on values and neo-traditional dynamics on the one hand, and people who have problems with coping with Germany's bitter historical taste on the other. Germany never had anything like a real political revolution, neither after the First, nor after the Second World War. People just slipped into the new system without changes in the higher positions in government. In other words, Nazi scum have never been bombed out completely! I think that this is one of the main reasons why the German mentality has not changed everywhere. Sounds dark. But I of course feel an emotional bond to my home anyway! I've Spent my whole life here and I will always come back. Home sweet home.

Marc: I guess you could write a whole book about that. Living here—like anywhere else—involves so many aspects that it's impossible to answer this question in detail. If you take the HC/Punk scene, I can say that we are spoiled in a lot of ways. It's very easy to organize shows because we have had this infrastructure for almost twenty years, which makes a lot possible. You have squats, housing-projects, and youth-centres where it's easy to put together a show. You get vegan food everywhere, a place to sleep, and mostly you can even drink for free (if that's important). Sure, there are exceptions. There are also some places that don't give a fuck about you or don't advertise the shows. On the other hand, unfortunately, is the crowd. German kids love to stand far away from the stage, hands in their pockets, looking at you really bored and trying to check if you're as cool as they are. Sure there are exceptions. I was really surprised by our tour and the shows in Hamburg and Potsdam, where people were really dancing and partying. Maybe that sounds a bit nostalgic, but "dancing with each other" and partying was what impressed me fourteen years ago when I went to my first punk shows. Sure, I see it when I look at myself: When I see a band that is on tour (and most of them are really boring...a copy of another old boring copy...no spirit), I don't want to show enthusiasm either. Again, I could fill a book talking about the so called HC/Punk scene, but in general, I think it's okay. One more thing: Punk here is—like in almost all western industrial nations—not a rebellion anymore. It is no challenge and of course poses no threat to the status quo. Maybe it never did. You shouldn't have such big expectations. As long as I can play music with the people that mean something to me, organize shows for friends who are on tour, and keep a certain political and human awareness, this thing called "the scene" is totally okay by me. Like now on tour. This was a good example how things work out in the best case. Friends helping friends.

Now I should start with the political aspect. Here it gets way more difficult. I don't think you can write a political essay about Germany that is limited to a few lines. What is important to note is the political current in Germany, and the decisions that concern the daily lives of a lot of people who decided to live a non-conformist life. Sure, political decisions concern every person that lives here, but most Germans aren't interested in this. That's why I can tell you a little bit from the perspective of a guy who sees himself excluded from the grey mass. Germany tends more and more to "clean cities." That means that almost everything that doesn't fit into this "German order" and doesn't look "clean" or "utilizable" is going to be criminalized and later eventually quarantined off. An example is that more and more alternative trailer parks (Yes! In Germany there are a lot of people living in self-built trailer. Not unlike squats we refuse to pay a lot of rent for bad flats and rooms) are removed because they don't fit in this "nice" view of how a city has to look. Homeless people and drug-addicts are wiped away out of the inner cities by the cops and are often prohibited from coming into the cities. But I doubt this is just a typical German program. Another problem is in surviving without work. I just made it two years without work. If you want to apply for unemployment money right now or social aid in Germany, you have to show up to twenty applications per month for jobs that didn't want to take you. On the other hand, it's your duty to take every shit job. If you don't take it, support will be cut. Maybe we're a little spoiled as far as work is concerned because Germany is one of the few countries where it's possible to get finacial aid from the state. But you get the feeling that everything is meant to turn people into utilizable products. People have to be classified. Gender, descent, color etc..., and must be serviceable for society by remaining ready and willing to work. But I guess that's how it goes in most parts of the world. Sorry that I could just talk roughly about these things. Anyone who has questions or would like to dicuss some of these points should just get in contact with me.

MRR: Are there bands you think are worth checking out, or that you want to mention personally or in general right now?

Fabian: I don't know if there are any good band in Germany. Honestly, I don't think so. In the past we had some good punk bands, but now? As for new European bands... I like COP ON FIRE, SKITKIDS, and DISEASE. And all the crazy Copenhagen bands! Cheers K-Town punx! Oh...THE NOW-DENIAL are from Germany, I forgot about them. And ZERSTÖRT!

Marc: Yes, BURIAL, ZERSTÖRT, DOOMTOWN, NO HOPE FOR THE KIDS, DOD UNGDOM.

MRR: Are there people or places you want to thank, as far as the tour is concerned?

Marc: Everyone who set up shows for us is worth mentioning. Thanks to all people and venues on this tour. But you Stachel, are of course worth mentioning.I've found meaning again in going on tour for a long time.This only functions if somebody does it for friends. Of course we should thank BURIAL,too. I've never been on the road with such understanding losers. Hamburg, Potsdam, Copenhagen stoked me most. That's it I guess.

Norman: It has been cool everywhere.

MRR: What do you bomb next? Any future plans?

Fabian: I want to bomb everything.

Norman: I want to go on more tours with these guys and do a full length. There is no end in sight.

Marc: Personally, my future plans include staying hopeless but not drowning totally in this domesticated society, and leaving my marks. Don't ask me how! With BOMBENALARM: I'd like to play more shows, write new songs, put out a new record, tour...the usual stuff. And to hope despite all hopelessness that everything works out a little.

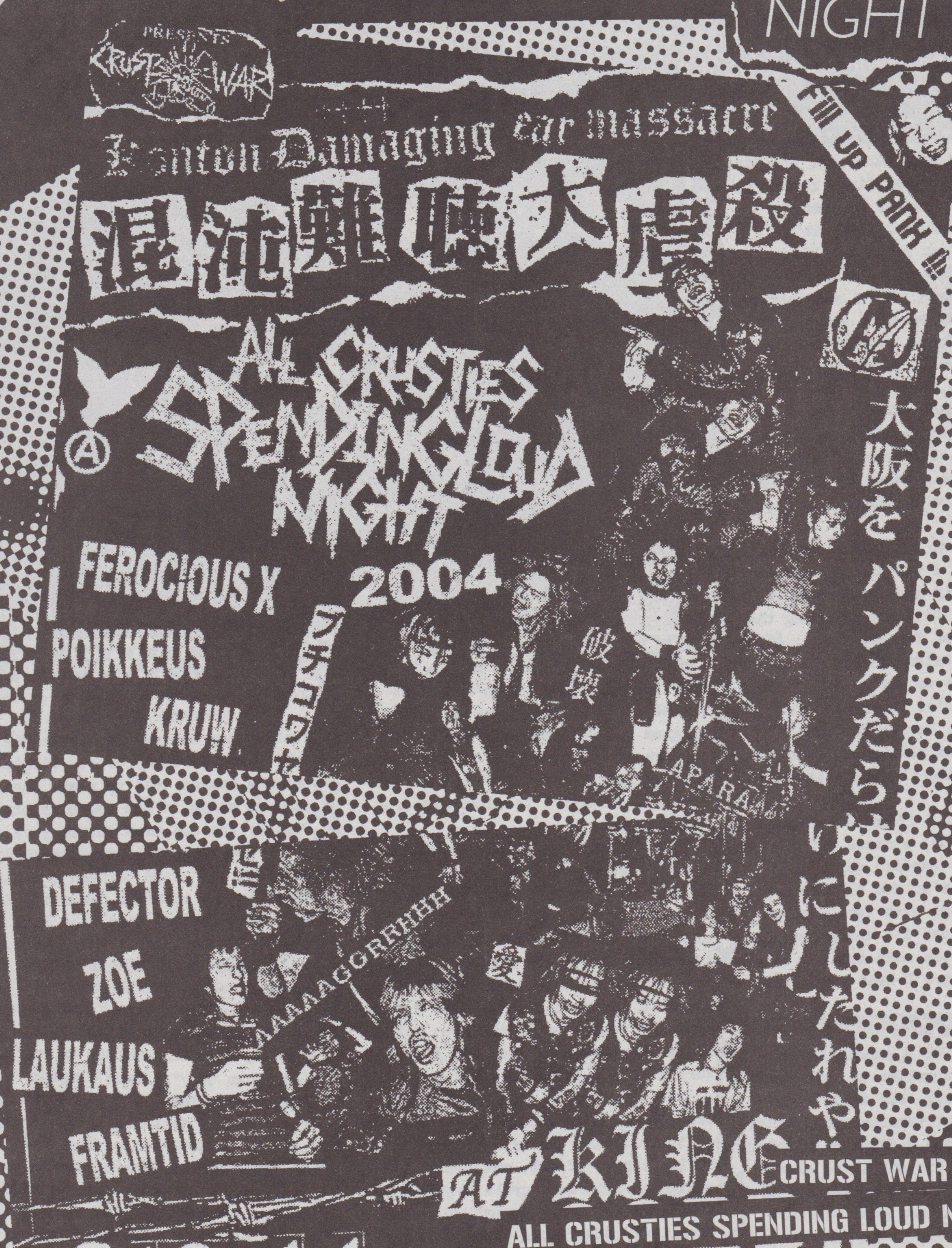
MRR: Any last words?

Norman: Thanks to my bandmates, the BURIAL guys, of course Stachel, Franz, all the people who made the shows possible and who came to our shows, and all people who are interested in music. This tour is already one of the best things in my life, and I want to be together again with all those that were on this tour! UH!

Marc: There's no hope for the kids! Thanks for the interview, Stachel, and thanks for the friendship.

Fabian: Thanks to international punks!

ALL CRUSTIES SPENDING LOUD NIGHT 2004


PRESENTS
CRUST WAR
Konton Damaging ear massacre
混沌難聴大虐殺
Fill up PANK!!
ALL CRUSTIES SPENDING LOUD NIGHT 2004
FEROCIOUS X
POIKKEUS
KRUW
大阪をパンクだらけにしたれや!
破壊
APARAA
AAAAAGGRRHHH
愛
DEFECTOR
ZOE
LAUKAUS
FRAMTID
AT KING
12.11 (SA

CRUST WAR PRESENTS:

ALL CRUSTIES SPENDING LOUD NIGHT2004

December 11, 2004 at King Cobra. Osaka, Japan

Text & Photos by Jesse Conway

(KRUW photos taken December 18 at Nishiwaki Steppin Stone)

The All Crusties Spending Loud Night extreme hardcore assembly has been an annual tradition for Japanese punks for a few years now. Growing out of the "Final Noise Attack" gigs, Loud Night shows have been around since 1996. Over the years, the lineups (bringing in bands from all around Japan) have changed, but have always centered around the strong Osaka crust scene, which has given the world bands like DISTURB and GLOOM and, more recently, FRAMTID and POIKKEUS.

FRAMTID

Welcome to another All Crusties gig review! I filed my first report in the March 2004 issue of MRR, so for some extra back story, check it out.

A new year means new bands, new faces, and new places for the Osaka punks. Whereas last year's assembly was held on the B2 level of a shopping center, this year found us climbing four flights of stairs to reach the King Cobra live house. The only show spaces on the fourth floor of anything I can think of in the US usually involve scabies and emaciated dogs with twine leashes, so I was pleased to find nothing but a plethora of punks once I got inside.

I ran into Shin, the drummer of FRAMTID, once I was inside and was pleased to finally meet someone whom I had been writing with and admiring the musical talents of for some time. After a short chat, I walked around to see if any bands had set up merch, and to find any faces I might've remembered from last year's trip. Having no luck in either case, I was pleased to find the first band starting right on time at 7 pm

FEROCIOUS X (Våga Tänka själv EP, Distort Records) started off the night with 1000db Swedish worship, including a couple of MOB 47 covers that the crowd went nuts for. Their short set never lost its energy and the booming sound system made it feel like they were pounding a D-beat right into my brain!!

As FEROCIOUS X ended, I realized that I had forgotten to bring any earplugs to the show. Not fully recognizing the power of Japanese live house sound systems, I had a distinct ringing in my ears after this night for about two weeks. LAUKAUS (Mikä on tuolla? EP, Distort Records; Ollaan Punk Nuorisoo 12", Putrid Filth Conspiracy) made their way on stage next. I was certainly excited to see them after constantly spinning their new 12" before I went on vacation. Unfortunately, I have to say that LAUKAUS' mainly mid-tempo set failed to get me pogo-ing and spilling my glue bag all over the place. They do receive extra points for fashion, as well as having some ripping records that you shouldn't be dissuaded from checking out.

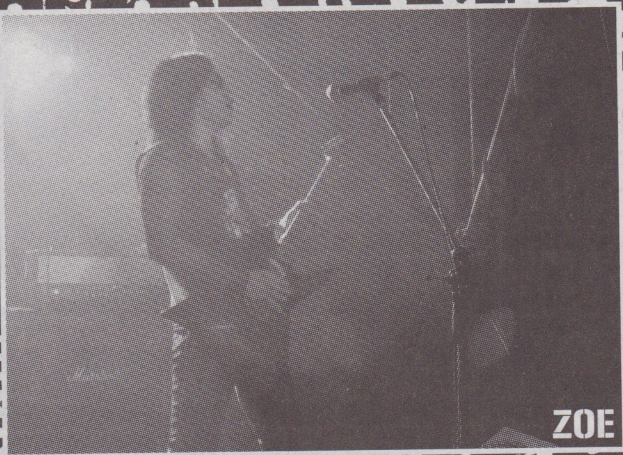
Smoking in public is still very legal in Japan, unlike here in the USA, so after the second band, my friend and I were ready to go outside and get a breath of fresh air, as the room had completely hazed over. After a brief rest in the cold December air, we returned inside to the equally frozen-wintered realms of ZOE's (From Hell EP, Crust War; The Last Axe Beat LP, Crust War) ZYGOTE / grinding metal madness.

Similar to last year's All Crusties (and in accordance with most of their lives, I imagine), Taki, guitarist/singer of ZOE, was decked out in alligator-skin motorcycle boots, dark shades and no small amount of makeup. Excellent. ZOE ripped through six or seven songs, and ended with "Spider," a favorite of everyone in the room, judging by the crowd's reaction. I'd like to highly recommend their LP, which was just released in the USA in January.

DEFECTOR (7" w/Crust War Zine, Punk System Destroy EP, Crust War), the godfathers of every crusty within Osaka's bounds, set up next. Jhonio came on stage in his smashing pink feather boa and mesh shirt, gave a small speech to get everyone ready and then led the crowd through a solid fifteen minutes of noise insanity. Seeing DEFECTOR a second time felt like seeing GAUZE a second time. You don't really grasp the whole performance the first time because you're busy going nuts, but the second time it all sinks in and you have to pick your jaw up off the floor when they're done playing. It appears that Taki (ZOE and formerly the "metal penis" in DEFECTOR's attack) has left and DEFECTOR is a four piece now, but there was no lack of volume or power in the songs because of this. I am eagerly awaiting their tracks on the Konton Damaging Noise compilation!

Last year, POIKKEUS (EP, Crust War) played last and ended their set after only three songs. This year, they performed a whole set and it was

FEROCIOUS X



ZOE

DEFECTOR

incredible! Playing nonstop Finnish punk, their set was akin to throwing on Skitsofrenia, jacking up the volume and then moshing your brains out. It's really hard to say much more about their set, because I don't think I took a break to take many pictures of them at all. After they finished, everybody needed a break and the balcony outside was certainly crowded. Those who were ready to smash their fists to FRAMTID stayed inside, as they were setting up to play next.

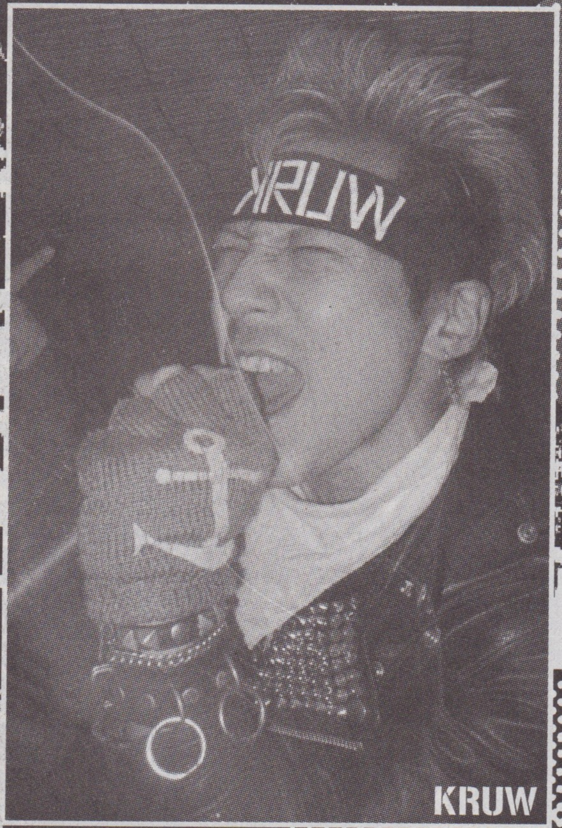
FRAMTID (8 Track EP EP, Crust War; Under the Ashes 12", Crust War) were set to tour the USA with DISCLOSE this past winter, but had problems with securing visas thanks to our glorious leader and his homeland security initiatives. If they had played, they certainly would've broken the west coast off from the rest of the USA and set it adrift. If you've heard their records (and you have no excuse not to, now that they've collected both releases on a CD available in the USA) you can only imagine what the live show is like. Shin pounds on the drums with total precision, while Jacky Crust War towers over his guitar with his signature spiky hair and Makino screams out in pain to the crowd. Their set was exhausting and the new song they played is sure to please all their fans. We did our best to catch our breath after their set, because KRUW was set to finish up the evening. After digging their CD-R for the past few months, I was certainly excited to see these wild bousozoku.

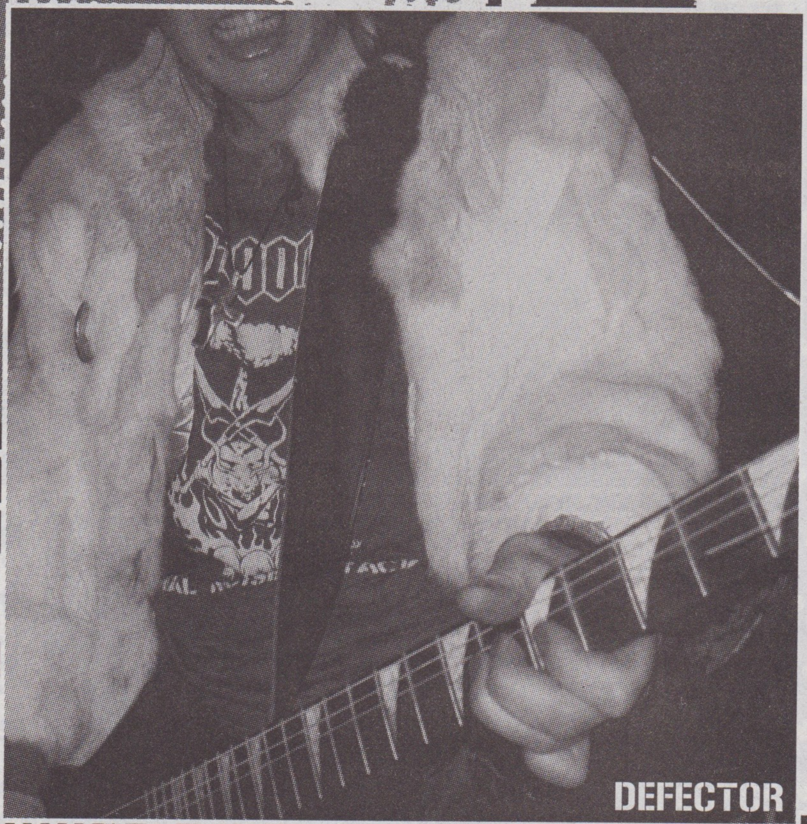
KRUW (The Punks EP, Partners in Crime) came on stage and one of their friends in the crowd unfurled his rising sun flag. After a short speech, they started in to their brand of off-tune hard punk, not unlike a much peppier THE STALIN. They played through all the songs on their EP and through new ones, some of which sounded like they could be the next j-rock hit circa 1985. The bassist of KRUW shares his time with LAUKAUS and seemed to have lost no energy in between their sets and was going nuts. The singer assaulted the crowd with every word and the guitarist never stopped smiling while they played. As a whole, the band projects a perfect image of reckless Japanese youth of a time that they know of only from the music videos they grew up on. To an outsider like myself, their stage presence and sound was truly impressive. So, it was certainly a treat to see them a week later in Nishiwaki; a smaller setting with an even rowdier crowd.

Once KRUW had finished, the night began to wind down for my friend and I. We headed back to his house in the country, talking about how great each band was and how much fun we had. It was a great way to start my vacation in Japan and I can't wait to be present for next year's assembly.

Again, I can't tell you enough how easy it is to go and do this yourself. Save up for a plane ticket, fly over and make new friends! It's as simple as that. If in Osaka, a punk would be well advised to check out the following places: Ignition Records in Umeda, various King Kong record stores spread throughout the city, the excellent Punk & Destroy (the best punk record store in Japan, hands down!) run by FRAMTID's Shin Takayama and Bar Konton, tended by POIKKEUS' Take in Shinsaibashi/Amemura.

I'd love to make some new friends and trade some records with folks, so please get in touch-jesse@thac0.org. Nihongo de OK desu!


KRUW

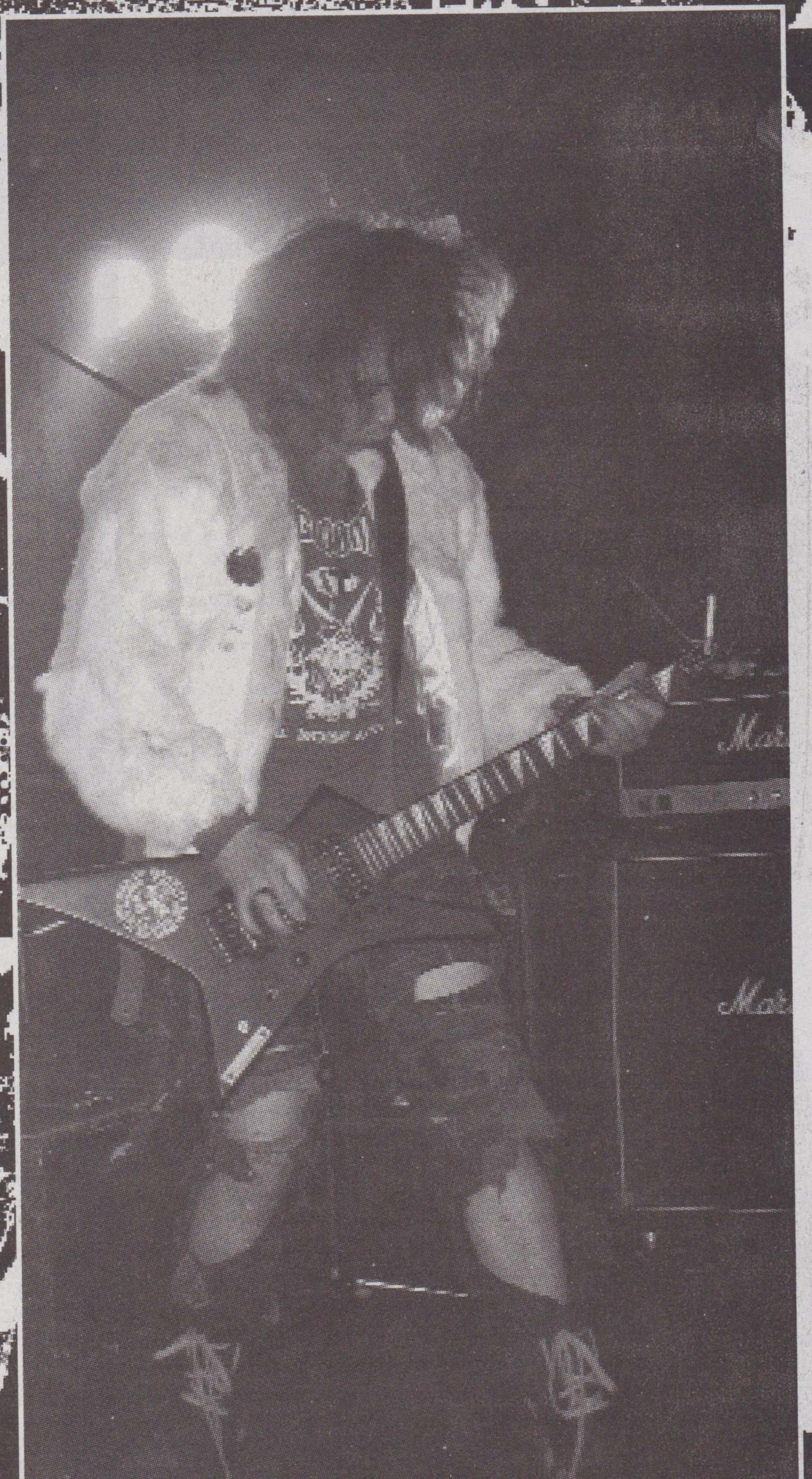

DEFECTOR

POIKKEUS

Tänka själv
E.P.

FRAMTID

LAUKAUS


DEFECTOR

Antisect

In Darkness, There is no Choice.

The Buck Stops Here: The Story of Antisect

By Lance Hahn

Daventry, Northants is a little ways to the northwest of London past the architectural wasteland of Milton Keynes and on the way to Coventry and Birmingham. The virtually rural town would also be the birthplace of harbingers of doom, Antisect.

Formed in 1982 by Pete "Lippy" Lyons, guitars, the band's initial line-up would also include Pete "Polly" on drums, Renis "Wink" Rekiki on bass, and Pete "Little Pete" Boyce on vocals.

Said second bass player John Bryson, "Most of the boys new each other from school in Daventry UK. The Pete thing was always a pain to me. Pete Lyons was known as Lippy, Pete Polluscavitzc was known as Polly, and Pete Boyce as Boycie. All of a sudden they all decided that they wanted to be called Pete! Thank God I was (and still am) called John!"

They had mostly come with a bit of experience in punk bands though not of the political variety.

John, "If by more straightforward you mean more punky musically and with less of the morality trip, yes. Lippy and Polly (Maybe Boycie too, not sure) were in a band called Xylum, much in the Discharge vein, and I had FaceAche as I said before. My very first punk band was called Dross back in '77 and that was about as "straightforward" as you can get."

With Antisect, Lippy was determined to mine a new area of punk. The riff heavy, metal influenced hardcore was only starting to develop with groups like Discharge.

John, "Lippy was always very much the man behind Antisect from a musical point of view. He became interested in a lot of more complex and "progressive" or "metal" type rock quite early on, and this very much influenced the sound. Lippy, Polly and I, were very much going for a heavier than thou sound, drawing on influences such as early Metallica, Slayer, etc. I am still interested in finding the heaviest riff in the world. My all time favourite riff, and one which can clearly be heard influencing later Antisect, is from "Symptoms of the Universe" by Black Sabbath. I still think its right up there with the heaviest 25 plus years on."

Of course, Discharge was a major influence. Aside from being inspiration for many of the heavier punk bands to come, Lippy had a standing relationship with them.

John, "Discharge really. Discharge and Antisect both started going down a more metal route musically kind of simultaneously. Antisect was partly born out of Lippy's connections with Discharge, as I understand. Xylum certainly supported them, as did Antisect early on."

By the years end, they would have played their first gig supporting the Varukers in Preston. From then, the band was constantly playing live and recording demos documenting their evolution. That November, a gig with Flux Of Pink Indians in Nottingham started a fruitful friendship. Dutifully impressed, a friendship was bonded with the two bands at one time influencing Flux to head in a heavier, more metallic direction. The lasting result was that Antisect would record their one and only studio LP for Spider Leg, the label run by Flux.

So, in 1983 the first line-up went to Southern Studios in London to record what would become one England's most respected (and copied) hardcore albums, In Darkness, There Is No Choice.

The record is a powerful statement fusing together the ferocity of hardcore bands like Discharge and GBH with the passionate monologues of Crass and Flux. Taking the sheer guitar sound of label mates Amebix, they escalated it to high speeds only to juxtapose it with slower gothic and industrial moments.

Lyrically the record is not the bleak, post-apocalyptic vision you would expect from such heavy and dark music not to mention the album title. Instead it's a mixture of anti-mass media, anti-war, and animal rights propagation and a sort of indictment.

"Eat your pet puppy? What a cruel thing to say."
But lead a lamb to its slaughter and of course that's okay
The blood soaked death-house to the well grilled meal
What right do you offer for the life that you steal?

The band's commitment to animal rights and other causes was more than just lyrics, as extracurricular band activities often resulted in visits from the law.

John, "Too much to detail, but mainly this came from Lippy and associated activities in connection with the Animal Liberation Front rather than anything specific to Antisect. Our house in Northampton UK was frequently visited by the Police, and Lippy often joined them at their place!"

Only on the song "Heresy" do the lyrics head into more cerebral existentialism.

"What is your purpose
Who is your god
Who owns your mind
What path do you follow
For whom do you speak
Which mask do you wear
Who draws your line
What is your weakness"

The cover art was also unique. While packaged like a Crass record with the foldout poster and all, the black and white art is in many ways different. The start imagery that at first glance appears to be more anarcho symbolism, is at closer look a frame of vines and leaves and is sort of naturalistic in a way. The foldout poster, on the other hand, is a grim drawing of different images depicting various anxieties from pollution to nuclear war. The artwork was credited to Fish.

John, "I think the artwork speaks for itself actually. What ever it means to you, that's what it means. Fish was a guy we knew from Nottingham in UK. (Had a girlfriend called Cat, comically)."

Produced by Colin from Flux, the band were also involved on the production end. But as is the case with most bands, that didn't guarantee total satisfaction with the results.

John, "I know Lippy was very involved at an executive level. Lippy is now a producer and engineer so that's his thing now.

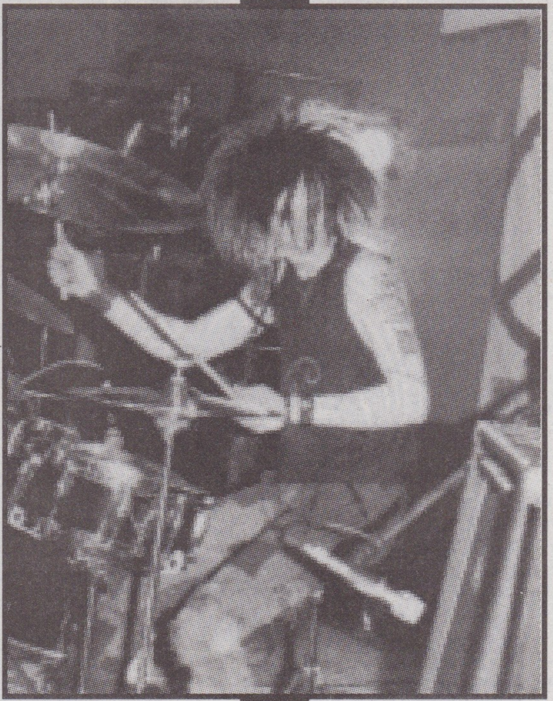
"...Lippy was never 100% happy with it, but I always thought it was great. Yes one expected the success I do know that."

By the time of the records release in 1984, the band was changing. Wink left and was replaced with John Bryson.

John, "He left in 83/84 and I was his replacement. I am not sure of the ins and outs but I think he just wasn't really enjoying it anymore."

Coming from Northampton's Face Ache, he was from a similar punk-via-hard rock background as the rest of the guys.

John, "I heard a demo of New Rose by the Damned on John Peel's radio show in 1976 and that was that. A frantic and desperate scrabble to get hold of as much similar music as possible followed and soon I was listening to, and going to see such bands as, The Damned, Pistols, 999, The Drones, Lurkers, The Boys, Ramones, etc. My long hair got cut and dyed, my trousers got narrow and my attitude became questionable but suitable to a 15-year-old boy. (Prior to this I had been listening to such bands as Hawkwind and Black Sabbath, and incidentally I still do)."



He was a natural to join the band already being friends with Lippy.

John, "Lippy and I became friends through the small network of local punks in Northampton UK. We very much clicked straight away and were close friends for a long time. I think most of the band were a bit worried when I first came along because I was not a 'long haired veggie punk' like them, but it worked out well in the end."

Politically, Bryson came from a similar area, fascinated with Crass like many English punks at the time.

John, "Found Flux through hearing 'Tube Disasters' on John Peel's radio show. Actually not that keen on Flux myself. I found it rather contrived both musically and lyrically, however, I am sure they were sincere in their ideas.

"Lippy and co met Crass through other bands I think. I always loved the Crass message (less so now, actually), but musically it never did it for me really.

But it was through his involvement with Antisect that his interest in the anarcho scene became more profound.

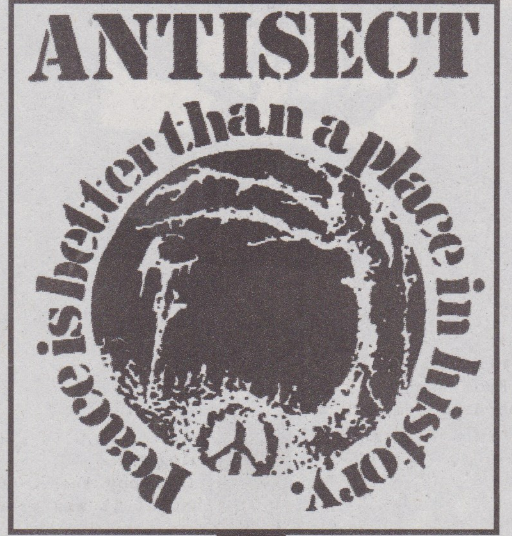
"…The sheer genuine subversiveness of it all. The courage to attack the very pillars of society with intelligence and creativity. It felt dangerous and real.

"…Prior to meeting Lippy I had been very aware but hadn't really bought into the whole thing. Long nights of discussion with Antisect members slowly pulled me in that direction."

At one point, the band expanded to a six piece with Rich Hill and Caroline Wallis joining as vocalists.

John, "Caroline was Rich Hill's partner and a friend of mine from college too. She was a fully participative member of the band.

"…By the time I joined, we were shedding them (vocalists)!!"


ANTISECT
peace is better than a place in history.

In 1984, original singer Pete Boyce left, leaving the band to carry on without a lead vocalist. As a trio, the band set out on a relentless touring schedule. The band would tour at home and abroad.

John, "The gigs did get busier after the release of In Darkness. Some people never really take a band seriously until they have product even in the punk world. Funny really.

"We toured UK, Italy, Holland, Belgium etc. Great days, hundreds on funny stories, lots of fun."

Their anxiousness to hit the road led to a first UK tour that, while successful, they weren't entirely practiced for.

John, "I'll tell you a secret between you and I. On the first UK tour as a three-piece (Lippy, Polly and I), we hadn't learned the words because Boycie had left the band suddenly for personal reasons and he was the singer then! We tried to learn the lyrics in the back of the van on the way to our first gig in Leeds but it was hopeless. (Even Lippy who wrote most of them couldn't memorize them!) We then proceeded to play live singing names from England's 1966 World Cup Soccer squad to the Antisect tunes. No one noticed!!"

The band was constantly on tour playing with likeminded American bands like MDC and Crucifix on their European tours, as well as label mates Amebix and the Subhumans.

John, " We had a bit of a fallout with Subhumans which nearly came to blows at a festival in Portsmouth UK. Hilarious! I shan't go into the gory details. Myself, I love the Subhumans and Amebix. Last I heard of Rob from Amebix he was a member of a patch wearing motorbike club.

"…Different at the different eras of the band. In the In Darkness days it was all a bit politically aware and serious for me. A bit bloody miserable actually. Things jollied up a lot later on and the later tours were a hoot. Tours with Dirt were always brilliant fun with lost of practical joking and banter between bands.

"…Dirt, Crucifix, Flux, Amebix, and loads of others but it was a long time ago and my brain isn't good in recalling lots of what went on in those days!"

Tours abroad were especially enjoyable.

John, "Italy in '84 has to be at the top of the list for me. Based in Milan with the coolest people I have ever met. (Chris from Crucifix turned up out of the blue while we were there too!) Lippy and I kept getting arrested though!!"

Of course, all the touring made the band quite a musical force.

John, "As the years passed it got better and better musically. What a shame so little in the way of recordings survive!"

In 1985, the band recorded one last EP, this time for the Oxford based Endangered Musik.

John, "The only company who approached us to do a record! Fair play to him!"

By this time, the band had spent much time on the road but was still relative novices in the studio. The two aspects of the band never completely reconciled.

John, "We were a seriously tight and heavy three piece. Those tracks sounded so much better live than on vinyl."

The result was the Out From The Void EP. Taking off where the LP ended, the mood was darker and the sound even heavier. While maybe not totally obvious, their interest in industrial music as well as heavy rock had something to do with the band's sound while keeping them free of overt metal trappings.

John, "A lot to me but less to Lippy who as I have said really 'was' Antisect musically in my opinion. I loved Test Dept and the like very early on, before the word 'Industrial' was coined. I still like the genre but I'm often put off by the slightly ludicrous personas put across with the music.

"…Also I have always loved, Motörhead, Zeppelin etc. Lippy's record collection was always very varied but we both liked Hawkwind, and Bob Calvert's solo stuff."

It was clear that the band were heading farther and farther from the traditional punk sound mining new areas risking any commercial viability.

John, "Lippy is a perfectionist. If he is not happy with something he would rather ditch it than make do. I have never had a problem with a 'traditional punk style' but then so many other bands were, and are, doing that perfectly well so why duplicate?"

The record is lyrically darker and another scream into the existential void.

"Sucked in the by flow of the tide

Whatever the circles it's the easier ride
But in doing so you sacrifice yourself
Fear of being out on your own
Fear of setting foot out in the great unknown
Binds you to captivity you create your chains
Freedom is not out of reach
But one must learn before one may teach"

Even the cover art showed a change. The black and white image was a horror landscape of skulls and demons. Drawn by Paul Garner, the cover is not unlike something you would expect from early Pushead or Mad Mark Rude.

John, "A friend of mine from art college, which incidentally I dropped out of. Paul is a very talented artist who now works a lot in the film industry doing set and creature designs and storyboards. He's worked on some very famous films including Hellraiser."

As was the case with the full length, the band was less than happy with the studio results. So disappointed with the first version, they recorded the EP twice.

John, "We actually recorded the whole thing twice in two different studios, as the first attempt was so poor! We were kind of having 'too much of a good time' if you know what I mean as well. The final version was recorded in one day in a tiny studio in East London.

"We were never happy with it and still aren't. We simply didn't have the budget or the expertise to get the sound we wanted. Also there were some cracks in the band starting to appear even as we laid down the tracks."

Despite the bands reservations, the record was a success.

John, "Got to number 7 in the UK Indie chart. The fans loved it."

The following year, "skint, bored, tired" John left the band.

John, "When I left in '86, a guy called Lawrence took over for the last year or so. He was good."

Without the benefit of any further recordings, the band carried on for another two years. The band came to a crashing finish in 1988 due to robbery.

John, "...all the gear was nicked out of the van one day and that was pretty well that."

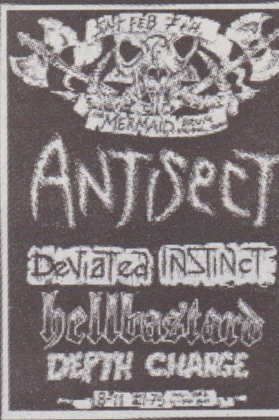
While the various band members went on to other musical projects like Kulturo and Splitpigs, a sad note was the passing of original bassist, Renis "Wink" Rekiki in 2000.

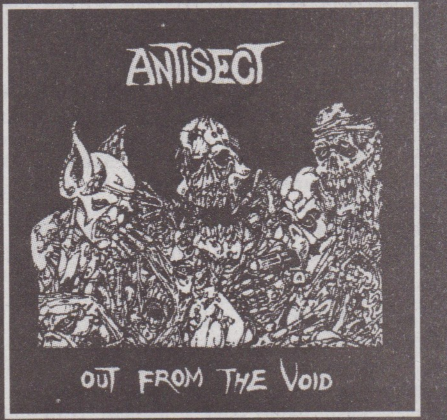
John, "It is very sad that Wink took his life and what little I know of him I liked very much. He always appeared 100% genuine to me, and a real thinker. Perhaps that was part of the problem. Good man."

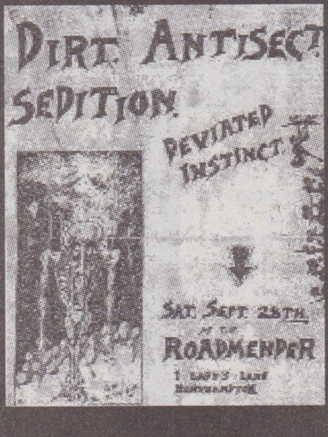
The band's legacy was clearly marked on the following generation of political hardcore and is reason for them still being cited as an influence today on bands worldwide.

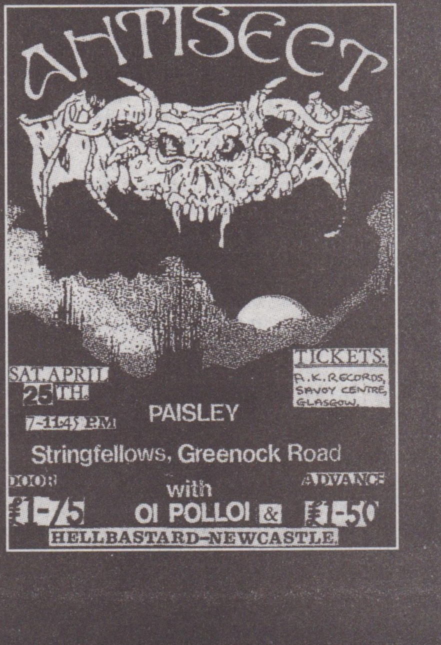
John, "Oh yes. Look at Napalm Death and the bands that followed them. All started with us I'm afraid. ND took it to another level like we took Discharge influences to another level. So much black metal and associated genres remind me of what we were doing back in the mid-eighties.

"...I have strong beliefs and so do all of the band members but I still feel let down by many characters on the scene back then. Integrity and honesty is all, I'll say no more."

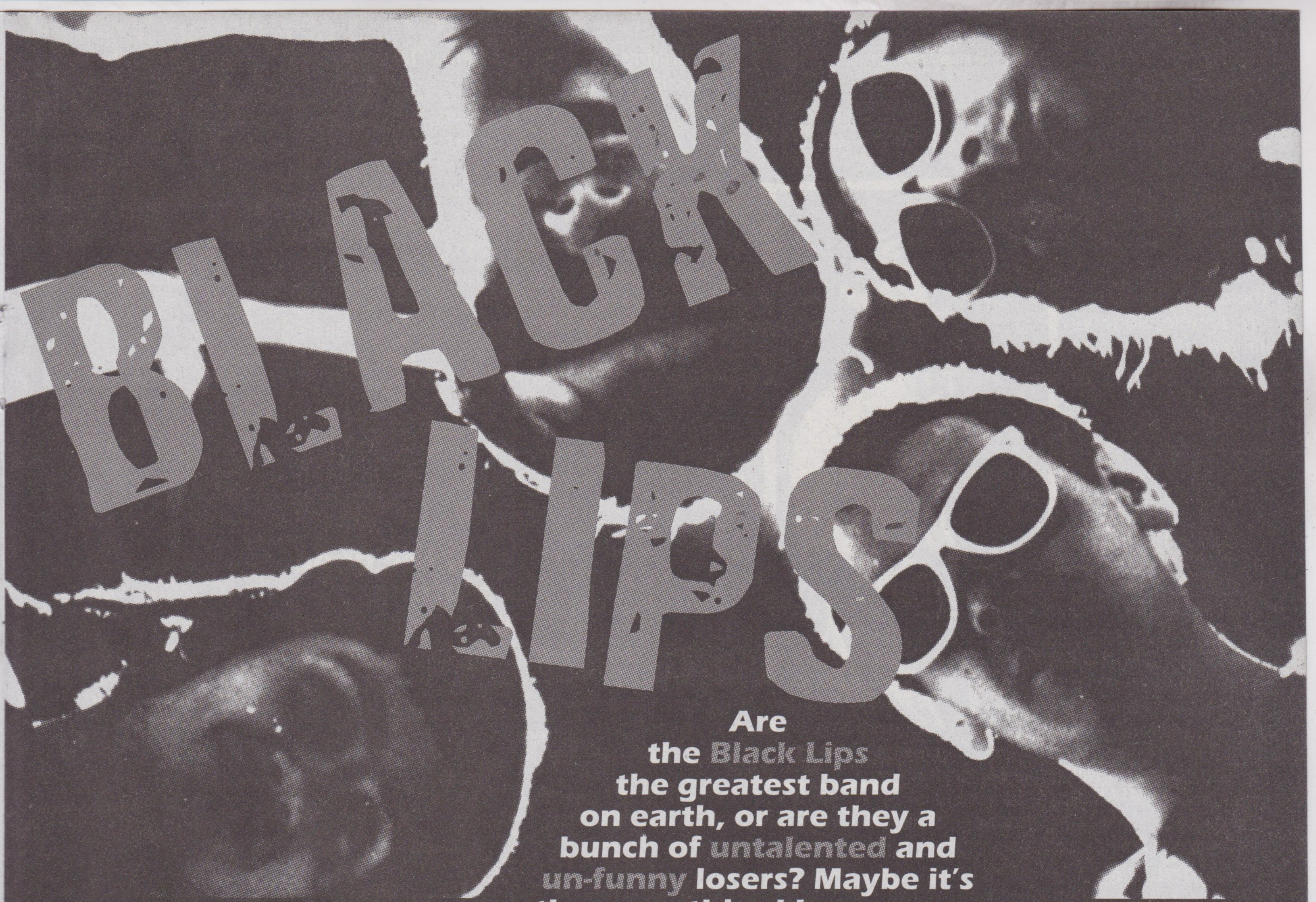

SAT FEB 7TH
MERMAID
ANTISECT
Deviated INSTINCT
hellbastard
DEPTH CHARGE


ANTISECT
OUT FROM THE VOID


DIRT
ANTISECT
SEDITION
DEVIATED INSTINCT
SAT. SEPT 28TH.
AT THE
ROADMENDER
1 LADY'S LANE
NORTHAMPTON


ANTISECT
SAT. APRIL 25TH.
7-11.45 PM
TICKETS:
A.K. RECORDS,
SAVOY CENTRE,
GLASGOW.
PAISLEY
Stringfellows, Greenock Road
DOOR
£1-75
with
OI POLLOI &
ADVANCE
£1-50
HELLBASTARD-NEWCASTLE.

BLACK LIPS



Are the Black Lips the greatest band on earth, or are they a bunch of untalented and un-funny losers? Maybe it's the same thing! In any case, they play some of the best 60s influenced, snotty, primitive teenage unga-bunga this side of the cave. Read on, and don't forget to check out their records on Bomp! and their own Die Slaughterhaus imprint.

MRR (Mike): Lets get the controversial stuff out of the way first, then we can go on a long, boring spiel about influences and equipment.

Black Lips: What controversial stuff?

MRR (Mike): Well, some people think that you are a new mutation of authentically snotty no-goodnik garage punk slime and the greatest thing since anti-dog shit laws.

Black Lips: Is that a question?

MRR (Mike): Others seem inclined to view you as over-hyped and too self-conscious and arty for your own good. In summation, I repeat the question that was posed to you by a—surprisingly—drunken member of the normally abstemious Flying Dutchmen. So, do you know you suck or not?

Black Lips: We don't put that much thought into it. I think other people are either geniuses or maybe they just overanalyze stuff. Whatever, they can do the thinking.

MRR (Mike): How often do you practice?

Black Lips: A couple of times a year. But, we play about a hundred shows a year. Sometimes more. We've got side projects that practice more often, but if the Black Lips rehearsed all the time it might affect us in a negative way, and might suck out a lot of the fun. We practice when we start working on a new album, and write our songs on tour. What we do doesn't take very much practice, just a lot of dedication.

MRR (Mike): Speaking of the sound, it's also been said that you have perhaps the crappiest array of equipment of any band of your stature.

Black Lips: We have stature? It's what we can afford, and what survives shows and tours. There's no self-consciousness there, even though it works for the sound we want. We have a sponsorship from Fender to not play their equipment. We send it to Chiapas along with the bikes we help to send.

MRR (Mike): But, wouldn't you save money in the long run if you had guitars that were correctly intonated and had bridges that didn't cause one or two bass strings to break every show?

Black Lips: I don't really know about things like that. I'll ask my older brother. He took guitar lessons, which is brag-able. We don't really have that kind of shrewd business sense. And besides, we thought the equipment questions would be later.

MRR (Mike): Sorry. Now, I've been playing devil's advocate, but I'll come out and say that I do like what you do.

Black Lips: Gee, thanks. I guess it's all finally paid off. Thank you for your support. See you in the parking lot.

MRR (Mike): It makes sense to me, even your fucked-up use of the sampler.

Black Lips: Yeah, well, that seems to piss off a lot of purists and sound guys.

MRR (Mike): And who are these purists?

Black Lips: We don't know, but they're out there. We're sure of it!

MRR (Mike): Would you agree that what makes it work is that you've got good songs?

Black Lips: Yeah, that doesn't hurt. Sometimes people can actually hear them. We grew up on Jimmie Rogers—Jimmie the "Singing Brakeman" Rogers, not Jimmie Rogers from Muddy Waters' band or Jimmy "Honeycomb" Rogers — and stuff like that.

MRR (Mike): So, what you're saying is that you grew up with a solid background in the fundamentals of good songwriting?

Black Lips: We sure hope so!

MRR (Mike): So how did you get into the hurly-burly of rock 'n' roll?

Black Lips: Skateboarding and older kids. We started playing in junior high and taught each other how to play. Slowly. Our first band was called the Renegades. We just put out an old split recording on Die Slaughterhaus with our ex-guitarist, Jack's band, FAF, our new guitarist, Ian, actually played in the Renegades. The Renegades broke up and Jared, Joe, and Cole started Black Lips as a three-piece. Our first show was at the Dunwoody high school talent show, doing Link Wray covers, and 12-bar blues stuff. You know, all 1-4-5, E-G-A-type stuff. We went crazy and started throwing chairs at the PTA and the other kids. All the parents ran away screaming. We lost the talent show and two of us got expelled shortly after.

MRR (Mike): E-G-A is 1-4-5? Don't you mean E-A-B?

Black Lips: Maybe. Whatever.

MRR (Mike): So, how did the school authorities view your hijinks?

Black Lips: There were a few people who liked our set. The janitors were into it. But, like we said, two of us got expelled, and then Columbine happened and we were all fucked. No more fun.

MRR: Reds, blues, blacks, or greens?

Black Lips: Anytime, anywhere.

MRR (Mike): Wouldn't that make them more leery of messing with outcasts?

Black Lips: No, it just made it all the easier to get rid of us. Zero tolerance was born, and we were ushered out. Our mothers still have trouble showing their faces around town.

MRR (Mike): So, the early shows?

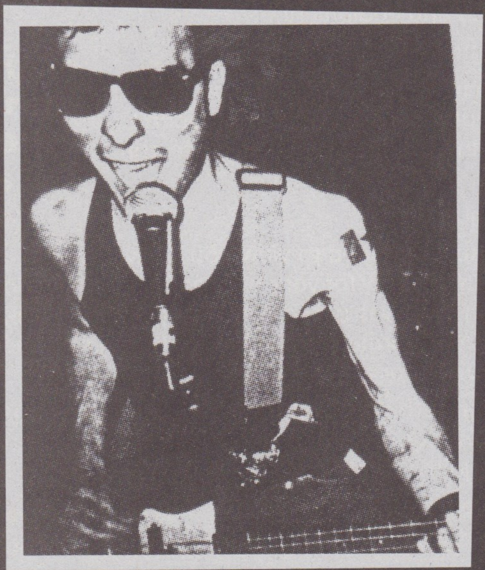
Black Lips: In a very real sense, we do not actually own our old lives. The only "memories" we have are usually short anecdotes describing things involving us that we have absolutely no recollection of. Interestingly they all revolve around us doing something "naughty" which affected others "negatively" by parental standards for which we'd gotten blamed. It was very annoying for us and convenient for others. But, a lot of times we were just struggling to learn our instruments.

MRR (Mike): And when will that happen?

Black Lips: Uhh —

MRR (Mike): So how did your "sound" develop?

Black Lips: Puberty, magic mushrooms, girls, Los Saicos, taking it to the next level, awesome power, developmental strides that took us beyond our wildest dreams. And, most importantly, the generation of tomorrow. The most important thing is that we are much more professional now. We treat music like a serious business, plain and simple.



MRR (Mike): You mention side projects that practice more often?

Black Lips: Three of us have the Spooks, our new guitarist has another band in Memphis called the Original Three. Jared has a one-man band, America's Child and a band with Joe and one of the Lids called the Gaye Blades. But, more often is still very little.

MRR (Bobby): Now to the good stuff. Uppers, downers, poppers, or screamers?

Black Lips: Screamers!

MRR: Now to the good stuff. Uppers, downers, poppers, or screamers?

Black Lips: Screamers!

MRR (Bobby): Reds, blues, blacks, or greens?

Black Lips: Anytime, anywhere.

MRR (Bobby): Describe the pointless banality that envelops all aspects of your perception of reality and existence.

Black Lips: What we hear, what we see, what we emote, what we utter, are all dulled and smoothed approximations of a far more intense, vibrant, and kaleidoscopic ultra-dimensional reality.

MRR (Bobby): Who has the coolest dad in the band?

Black Lips: Cole. His dad lives on a boat and has a machine gun to protect him from real life pirates (they're out there). Jared's dad's a preacher, and Joe's dad invented the Super Soaker. Ian's dad was an extra on the hit TV series *Mash*.

MRR (Bobby): Anything else you'd like to add? Future records, tours, Die Slaughterhaus?

Black Lips: Well, we are coming to the West coast in April to tour and record our next album, which In the Red is gonna put out. Then we go to Europe for the next four months or so. After that we are embarking upon a world-domination Indian death cult tour with Our Brother's BBQ and King Khan. We're going to tour Australia, Japan, New Zealand, and Brazil. The sky's the limit. Die Slaughterhaus has our first LP out in May, Spooks' first recorded output. Then there will be records by the Subsonics, Spits, Gaye Blades, America's Child and more.

MRR (Mike): How about the Black Lips' Atlanta scene report?

Black Lips: It's looking pretty good. Two good labels, Slaughterhaus and Douche Master, and there are a lot of good bands: Carbonas, Frantic, Beatbeatbeat, Subsonics, Deerhunter, Heartattacks (Atlanta) but, sadly, no more Lids. Oh, well. We could use a lot more house shows. All we want is to gain the respect of mayors and leaders worldwide, as well as our parents.

FLAMINGO 50

It's been four years since I first saw Flamingo 50, when they blew away the cobwebs from Liverpool's pokey Zanzibar club on a poorly attended night. Back then they were shambolic but raucously loud, and I fell in love instantly. They've tightened up since, but the same energy most definitely remains. Their sound is somewhere between Minor Threat, the Ramones, and The Shangri-La's. With a full album under their belts (My Reason on Keith Records) and enthusiastic support from the likes of Charlie Harper and Captain Sensible, they're looking forward to their first live US appearances. Louise and Morgan answered my questions. Interview by Will Fitzpatrick

MRR: So, do you guys wanna introduce yourselves?

Louise: I'm Louise, and I'm the singer and guitarist. Laura, who is absent today, is the bassist.

Morgan: And I am Morgan and I play the drums, and also sing some backing vocals!

Louise: Me and Morgan write the songs, at the moment. We started... four...?

Morgan: Five.

Louise: *Five!? Five* years ago! Jesus Christ. So it's now become a way of life. It started when Morgan wanted to start a punk band. We were in the Zanzibar talking about it, watching some shit local "earnest" singer-songwriter acoustic guitar guy.

Morgan: I can't remember who it was.

Louise: No, I can't remember who it was! But we'd seen a lot of guys who thought they were really talented songwriters and it was kind of a lad-pop thing, where they thought they meant everything to the world and we just wanted to play some fast, hard, energetic sweaty rock'n'roll to counteract it.

MRR: So do you think Liverpool's musical climate affected your development in that sense?

Louise: Yeah, it was kind of on a national scale as well, though. Against lad culture in general.

Morgan: Yeah, it was full of serious men in rock bands who wanna play with their guitar pedals and play "earnest" solos, and be "meaningful"-and then to have this band with three people playing with a rudimentary—to say the least—grasp of their instruments just playing fast, sloppy rock'n'roll!

Louise: 'Cause we were all playing instruments that we weren't used to.

Morgan: When I asked Lou to join the band, I honestly thought she was gonna play the drums, 'cause she was the only drummer I knew! But she wanted to be the singer.

Louise: That makes it sound as if I made him play the drums and made it a band that I controlled!

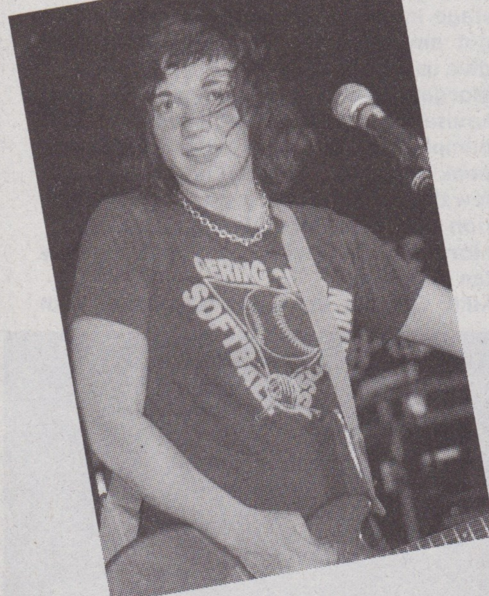
Morgan: Not at all. I immediately volunteered to play the drums because I thought it would be a fun, exciting challenge!

Louise: He's making me out to be the villain already!

Morgan: I always thought that you were the villain of the piece, in a Machiavellian, scheming sort of way.

MRR: Was the Liverpool punk scene supportive of you?

Louise: It was after we got started and got out of the university scene. The university scene was absolute shit.



Morgan: But then we did that gig with Grampus Eight [*long-standing favorites of the Liverpool punk scene]* and it was really cool.

MRR: F50 seems to have grown with a group of other local bands.

Louise: Yeah, we've been brought together by lots of different people putting on lots of different gigs in a huge network. But everyone's creative in different ways; it's not like it's just the same old people in the same old bands. Obviously there are some bands who've been around for a few years, er, like us!

Morgan: We're the grizzled veterans!

Louise: It does feel kinda weird that we've been here for a few years. I didn't think it would last this long.

Morgan: I didn't expect to get past five gigs, to be honest.

MRR: Do you think that you're still labelled as a "girl-punk band," in the same way that you would have been when you started?

Louise: I don't think it's weird for that to happen, because there *is* female involvement.

Morgan: The Riot Grrl tag keeps coming up.

Louise: It shouldn't be gender-specific, but it is because that's human nature.

Morgan: I think if you've got a female-especially a female lead singer-people are always gonna put that tag on you, just because it's still less usual than just having a band full of guys, I guess.

MRR: Do you think that people still need to point it out?

Louise: Well, put it this way: yes and no! You don't need to point it out. As a female musician, I just wanted to play music 'cause I wanted to play it, same as everyone else, you know? So in that way it doesn't matter, and who gives a shit as long as the tunes and the energy are good? But it's what you take excitement and inspiration from, isn't it? Personally, I relate to women more than men in some things. I love the differentiation between bands with girls and bands with guys, but that doesn't mean I don't like bands with guys in them. Basically, it depends what context it's taken in. Some people would think it's more of a big deal than others, and I don't think it's a big deal at all.

Morgan: We've played Ladyfest, and when you're at those things it seems like it's a really great powerful thing, all these bands with women saying, "Hey, we're here, and you better pay attention!" The problem is that most of the people who pay attention are the ones who knew they were there in the first place.

Louise: It's like preaching to the converted.

Morgan: But it's still dead good!

Louise: Yeah, it's great to hang out with like-minded people.

MRR: Are you still linked to the Riot Grrl scene?

Louise: We haven't seen much of them recently.

Morgan: We've sort of become a bit detached in more recent times, and I don't really know why. I guess we've always had Riot Grrl influences but also we've always just been a pop-punk band, and I think people have always been confused by that.

Louise: Yeah, there's a lot of confusion about the band. We don't go entirely down one route. We fit into lots of different things.

MRR: That's definitely the case, as the diversity of your appeal would suggest. F50 audiences tend to be made up of a mixture of indie kids, hardcore kids, riot grrls and old-school punks.

Morgan: Well, we like all that stuff too, so that would make sense.

Louise: Yeah, exactly. We don't limit ourselves to being one specific sub-genre.

Morgan: I'd like the people with the trendy mullets and the people with the mohawks and the people with the hardcore skinheads to all get together and listen to it all! That'd be really nice.

MRR: Doesn't your fanbase also stretch to France? [*Flamingo 50 have released a split album with Lack Of Reason on the French label Prehisto after meeting them all at Ladyfest*]

Morgan: D'oh!

Louise: The label's just folded in France, so we probably won't have a really large following any more. We were due to tour there again, but I don't think we will now.

Morgan: It could still happen, but we need to find a new label.

Louise: We've done three amazing tours there and met loads of really cool people.

MRR: Do you think that working with smaller DIY labels like Prehisto and Keith has helped the band?

Louise: Everyone that we've worked with has been a friend of ours, so it's been simple and easy. Although it feels like you're demanding things from your friends when you know they're busy anyway, and that feels uncomfortable.

Morgan: It's like having business relationships with people where you can't be businesslike.

Louise: You don't wanna demand too much from your friends or they won't be your friends any more. Everyone's working to pay their rent and does this in their spare time.

MRR: It must be encouraging, though, to see that it's lead to people like Captain Sensible and Charlie Harper, who are now fans of yours.

Louise: Yeah! We've done some really fucking amazing gigs...we played Captain Sensible's birthday party. We were watching The Damned from the side of the stage, and he dragged us back onstage after our set! The stage manager said we had one song left, and everyone was waiting for The Damned, and Captain Sensible ran back on and shouted, "Aren't these guys fucking brilliant?" And everyone went, "*yeah*!" and we got two more songs and everyone was going absolutely fucking mental. When The Damned finished their set, Captain Sensible was by the side of the stage in his underpants, saying 'If you've got any ideas for joint recordings then give us a bell!'

Morgan: We really should have done that.

Louise: It was really cool because we kept bumping into the same people at different punk festivals. We met Charlie Harper a few times, and to get respect and recognition from these legendary people...

Morgan: ...especially being such a geeky fan of theirs.

MRR: Looking at what's happening with the band now, the new songs are starting to take on more of a pop element.

Louise: You've gotta have good melodies and hooks!

Morgan: It took us a while to get that much material with that many tunes. Some of the early stuff was much more primitive and shouty. We've always had tunes, though, I think.

Louise: I love pop tunes, and I don't think you can keep on doing the same thing for five years. Some people would argue that we have, but we haven't. We've got better at playing, so we're better at being able to do things.

MRR: People do often seem to group "punk with tunes" in with sounding like Blink 182.

Louise: That's totally irrelevant. I mean, yeah, there's melodies involved, there's bass, drums, guitars and there is a number in the name but that's forgetting everything that makes us individual people.

Morgan: I tend to think of it as Josie & The Pussycats crossed with the Bee Gees!

Louise: Yeah! [*laughter*]

MRR: Do you find it difficult to juggle the band with other projects you're involved in?

Louise: Yeah, because our other band, Three Minute Margin, where we all play the instruments we prefer to play, gets overlooked. There aren't enough hours in the day to earn a living and play all the music that you want.

Morgan: I'd like to start up a country band.

Louise: Yeah! We've got this country sideline because Morgan writes loads of country songs as well.

Morgan: Well, five.

MRR: Are there any other plans for the near future?

Louise: We've just recorded a new album, which I'm dead proud of. The last album was like, "This is the last four years," but this has been "It's a year! Here we go!"

Morgan: This one's been written as an album.

Louise: So this one should be a bit more coherent. I think it's got a lot more tunes in it. We recorded with the same guy, so production-wise it should sound pretty similar to the first.

Morgan: Although the playing is a little better!

MRR: So lad rock to be smashed by the new album, then?

Louise: Well, it doesn't really have one message.

Morgan: That stuff isn't so prevalent now anyway, is it? I think these days we're seeing a lot of wimp rock. So we'll smash wimp rock instead!

Louise: I see it as being against cock rock, but cock rock "as was." I don't like cock rock.

Morgan: Hahahaha! We're never against cock rock! Nothing I do is ever against cock rock. I'd like this album to be against wimp rock. It should be the soundtrack to next summer's hit teen-romance.

Louise: Basically, we want Josie & The Pussycats to listen to this album and go, "Fuck! That's the band I wanna be in!"

Words That Burn

Words That Burn, from Manitowoc, Wisconsin, is fresh off their Southeast US tour. They have begun to make a name for themselves after pummeling crowds with their brutal shows. They also have a West Coast tour under their belts and will play almost anywhere in the USA, if asked. They've driven to California to play just three shows! Words That Burn plays blistering, supercharged crust with a touch of metal. They are influenced by State of Fear and Poison Idea, and feature ex-members of Remission and more. Interview by Lizard.

MRR: How do people in a small Midwestern town react to a hardcore band like Words That Burn? What are local shows like?

Bitty: Well, we are only three hours from Chi-town and five hours from Minneapolis. It's kind of weird, but the shows here are good. Kids here dance and go crazy. It's always a good time.

Jacky: Yeah, what Bitty said.

Ozzy: All of us kinda live in different towns and some are better than others. As for Manitowoc, our home base, the hardcore scene is on the rise again.

Hart: Shows in a small town like ours rule. We always get great turnouts and reactions. Small towns rule. There's nothing else to do. Big cities are big and alluring, but they just don't feel the same. I realize there's more shit to be concerned with than shows, but it's a big part of my life and a good reaction always makes a show more fun.

MRR: I know several of you guys have played in different bands. What were they and how did Remission become Words that Burn?

Hart: I was in Potato Famine, Brats and Cheese, and Die Waiting—we died waiting for a drummer.

Bitty: Ozzy and I were in Maneurysm, Inflicted, and Remission. Remission became Words that Burn when Randy, one of our singers, moved to Minneapolis. I felt the band was different enough to change the name, although we still play Remission songs like "Fetus the Code" and "20 Years Unfold."

Ozzy: When I was playing bass in Remission, Brad Shaw and I were also playing in Fourth Class with Jacky from this band playing bass. After a few months, Jacky played bass in Maneurysm and then in Remission, and I switched to guitar. Brad and Randy moved, I went on drums, Bitty played guitar—hence, Words That Burn.

Jacky: I was in Shift, Maneurysm, Fourth Class, and the punk cover band the Manty Punk Rock All Stars, and a metal band called RTE.

MRR: Bitty, I saw the picture of you all bloody on the back of the LP Spawning Ground for Hatred. I also noticed you were wearing a priest's shirt. What's the story behind that?

Bitty: I thought it would be funny to do a silly takeoff of a church service. I called a Christian supply store and they told me to come on down for the shirt. I dressed really conservatively and they thought I was a priest. They sized me up and were so nice to me until they asked where my parish was. I said I was not a priest and then they all freaked. I told them I was in an indie movie and had to play a priest, so they sold it to me. At the show I asked the crowd if they wanted to see the body of Christ live and they all cheered, "Yeah!" I brought out a loaf of Wonder Bread and they all laughed and I handed it out. Later, my head got cut open and there was blood everywhere.

MRR: I read in a review that you guys must have been pretty drunk to do the Weapons of Ass Destruction picture. How did that picture come to be and how drunk were you guys? Before you answer, I would like to say the picture is disturbing, but fitting, to say the least. The picture is Ozzy shitting on Bush's head and it says Weapons of Ass Destruction above it.

Ozzy: I was hella stoned. As far as the picture and the statement being made I think it speaks for itself.

Hart: Ozzy has some sort of obsession with shitting in and on stuff. I used to live with him, the first place I moved into he shit in a little plastic bowl right in front of everyone because I said he wouldn't. He has pictures of all this shit up in the kitchen next the fridge. It makes me crave chocolate.

Jacky: Let the poop fetish run rampant!

MRR: The 7" Profits of the Christ is obviously a take on Mel Gibson's movie, The Passion of the Christ. Why are you so against it?

Bitty: Well, I saw an interview with smelly Mel. He was asked, "If your father doesn't think the Holocaust happened, do you think this affects your views on Jews?" His answer was "I'm not answering that." I would think any normal person would have said, "Well, that's not what I believe." So that makes me think he does believe that, and that's fucked. Also, he thinks Dark Forces were trying to stop the making of the movie. Maybe he believes Star Wars is real, too. I think Mel is a nut. But in all fairness, I figured I would have to see the movie before I judged it. So I snuck in — I wasn't about to pay for it after what he said, but I still had to see it. Just for the record, I normally pay at theaters. After seeing it, I would have to say it's anti-Semitic and sexist; I was not surprised. Mel Gibson can kiss the goat.

MRR: What is the story behind the song, "Scapegoat?"

Jacky: When I was 17, a dude that was wasted and fresh out of the Navy jumped me from behind. He beat the hell out of the back of my head. I blacked out three or four times and the way he had me wrapped up from behind I could only move my right arm. It was just enough movement to get a pocketknife out of my jacket and stick him in the leg. For six months, I sat in jail waiting for trial because I couldn't afford bail, even with the witness statements against the other guy. Anyway, I was found Not Guilty on the basis of self-defense. So basically I lost six months of my life because I was attacked and couldn't afford my freedom. About one year ago, my little brother went through something similar but he was convicted. It brought it all back for me, so this song is my release.

MRR: What are the lyrics in "Bleeding Xenophobia" about?

Bitty: About how some of Bush's statements promote racism. Like calling countries the "Axis of Evil" instead of saying who he is talking about. Around that time, I heard people say shit like, "We should nuke the whole Middle East!" To make things worse, I had the KKK try to recruit me. I thought it was a joke at first but the dude was serious. He wanted me to vote for Bush. Now, if they like Bush and agree with his policies, that tells me Bush must be a fuckin' monkey dick. Just for the record. I told the KKK, "No thanks, you fuckin' crackers."

Ozzy: George Bush, I shit on your head.

MRR: You guys have done two tours already. Any good tour stories?

Bitty: Hart fell asleep driving 70 and almost killed all of us. He hit something and we all went flying.

Ozzy: Hart has broken the van like, five times. But, he liked the pooptackler dinner I made for him.

Bitty: Some crazy old lady came out of her house in Asheville with a lead pipe and smashed me in the arm while I was trying to throw away a broken bottle. I guess she thought I was breaking bottles.

Hart: Oakland fuckin' ruled. So does chocolate soymilk chock full o' pot.

Bitty: In '95, when we were in Remission, we went to the White House and Randy's smokes fell out of his pocket. We picked them up and we started to leave when all of the sudden government agents with assault rifles held us at gunpoint and directed us to put our hands behind our heads and not to move. They told us they knew we had PCP on us and started searching us. I had record money in a shitty envelope I and nicely explained that was our money for tour and we needed it. I thought for sure they where going to think it was drug money and keep it, but we lucked out. They searched us and searched Randy's pack of smokes and found nothing. They kept asking us where the PCP was and we where like, "There is no PCP." It was kind of stressful. I just made sure not to move an inch. They made us stay there for about twenty-five minutes questioning us and then they finally let us go. Fuck, that sucked.

Jacky: Tour stories—how about the wonderful dinner Oz made for Hart in Medford? Mmm—poopy good. Or, how about Hart getting messed up on soy at the DBE warehouse in Oakland? Nope, no good stories.

MRR: You guys went from a three piece to a four piece. How did Hart end up in the band?

Hart: I moved to Manitowoc out of restlessness and financial desperation. I'd already seen Words That Burn and liked them a lot. I moved in with Ozzy and hung out with him and Bitty and Jacky. I grew on them like a tumor—I am a tumor.

Ozzy: Hart was in the right place in the right time, I guess.

MRR: You guys have a song called "Hail Skatan." Do you guys all skate? When did you start? Did it get you into punk?

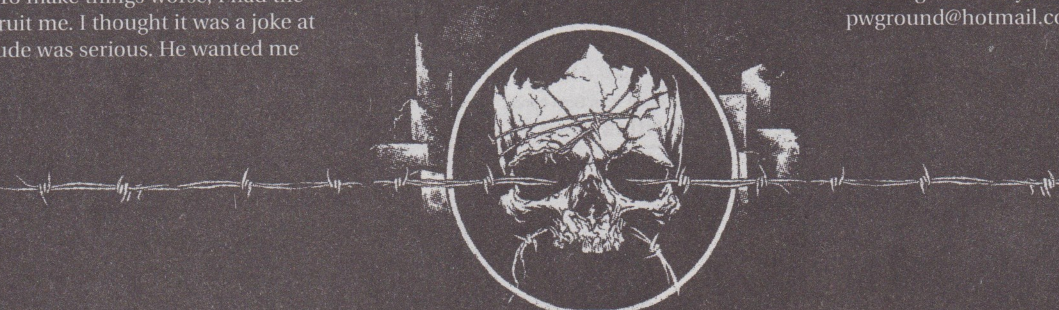
Bitty: Yeah, I saw a skate video in 1985. The soundtrack was TSOL. I bought a skateboard and a TSOL tape. I still skate today on an old school Skull and Sword. We also made Words That Burn skateboards too. I'm sold out of them, though. We will have a new one soon, though, probably by the time you read this.

Ozzy: Mini ramps rule! Hail Skatan!

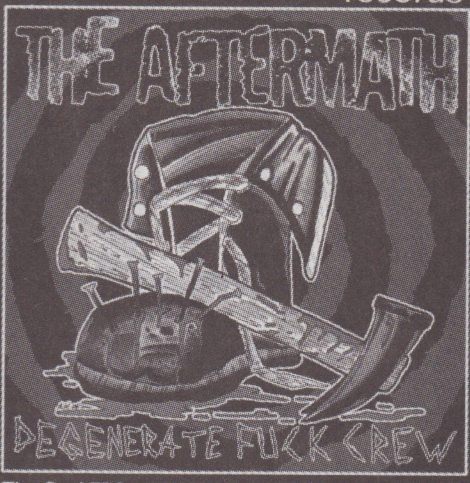
MRR: Thanks for the interview and are there any plugs you guys would like to make? Feel free to now.

Bitty: You can get our LP/CD Spawning Ground for Hatred and our new 7" Profits of the Christ from Crimes Against Humanity records at www.cahrecords.com.

Words That Burn c/o Nick Carroll, PO Box 1421, Eau Claire, WI 54702-1421
www.wordsthatburn.com
www.cahrecords.com/tradelist.html
Booking info: Bitty: 920-217-4037,
pwground@hotmail.com



FIRESTARTER
records



The final 7" from Washington, DC's the Aftermath includes four songs from the same session as the "Goodbye To Washington" 7" (Grave Mistake Records) as well as the songs from the 2003 demo. Like the bastard child of Sheer Terror and the Teen Idles, this is hardcore in all it's raw, ugly, depressive glory while staying true musically to the bands that laid the foundation for harDCore.

coming soon from Firestarter: 7"s from Ruiner, Nux Vomica, the Breaks, and Jean Mills Society Torch, plus a repress of the first Spark 7". Never Enough - "Our Will Is Done" 7" still available.

2981 Falls Rd, Baltimore, MD 21211
www.firestarterrecords.com

FIFTH ANNUAL PORTLAND ZINE SYMPOSIUM

★ *celebrating creating* ★

WWW.PDXZINES.COM
POST OFFICE BOX 5901
PORTLAND, OR 97228
AUG. 5–7, 2005

KERMIT'S FINGER

SHOOT YOURSELF IN THE FOOT

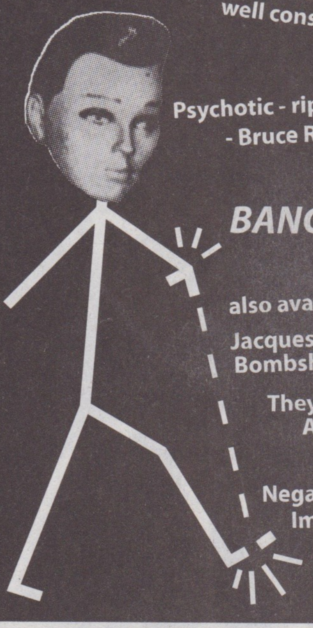
New CD

$7ppd

poorest quality records
po box 458
boston, mass. 02129

checks to "Ed"
or send
well consealed cash

Psychotic - ripping punk
- Bruce Roehrs, MRR



BANG!!!

also available:

Jacques JonBenet Bombshell! 10" $5

They'll Play Anywhere split 7" $3

Negative Mental Images 7" $3

Crimes Against Humanity Records - Just Keeps Getting More Brutal!!!

To What End? "Concealed Below The Surface" Cd This one will completely blow you away. So much heavier and harder than the last. Think Wolfpack. I consider this band to be the best Swedish Hardcore band going right now. That's how good this is.
Misery "Production Through Destruction" Cd Re-release of this hard to find classic crust album from the early 90's
Pisshead Blues Band "s/t" Cd Blues lounge rock spewing from members of Civil Disobedience and Misery. Nice and relaxing and awesome.
Uncurbed "A Nightmare In Daylight" Cd Reissue from the 90's. Swedish hardcore that'll knock your socks off with brand new art.
Words That Burn "Profits of the Christ" 7" $4.00 pptd US / $6.00 World
Brutal crusty metal in every aspect. This is the best 7" I've heard in a long time. Comes with a full color cover making it one of the nicest eps I have seen.
Audio Kollaps "Music From An Extreme, Sick World" Cd / Lp A brutal mix of Crust, Grind and Metal. The best combination possible.
Head Hits Concrete "Thy Kingdom Come Undone" Cd Discography of their stuff to date. Head splitting ferocious grindcore.
Homoiratus "Apocalypse" Cd Pulverizing Grindcore / Death Metal from Greece. Comparisons to Rotten sound come to mind.
Beyond Description "A Road To A Brilliant Future" Cd / Lp New Cd of these Japanese hardcore legends. Comes w/ 3 Bonus Tracks.
Despite "No Promise of Tomorrow" Cd / Lp Gut wrenching Hardcore / Grind / Punk from the deepest bowels of WI. w/ Spanish Translations.
Urban Head Raw "Human Instinct" Cd Japanese Crust Metal influences that will blow you away.
Agathocles "Alive And Mincing" Cd Brutal Grindcore from Belgium. We all know them by now. This is almost sold out and gone forever.
Words That Burn "Spawning Ground For Hatred" Cd / Lp (Mailorder gets Ltd to 100 Red Vinyl) Surly, gurgling mid-paced "crusty" hXc that proves what E.N.T. SHOULD have sounded like as a death metal band... (Ex Remission) (Violence Zine)
To What End? "The Purpose Beyond" Cd / Lp Burly and melodic hardcore / punk from Sweden featuring current members of Wolfpack
Remains of the Day "Hanging on Rebellion" Cd / Lp Melodic and heavy crust with a violin.
Asschapel "Fire And Destruction" Cd / Lp Asschapel lays down 12 tracks of sheer metalized head banging destruction.
Disgust "The Horror Of It All" Cd / Lp Brutal UK D-beat crust from a founding E.N.T. member. (Formerly on Earache and Nuclear Blast Recs)
Facedowninshit "Shit Bloody Shit" Cd Early discography, think stoner rock, grind / crust, hardcore / punk, doom / sludge = FDIS.
Cluster Bomb Unit / Raagg Split 7" $4.00 ppd US / $6.00 World CBU: Crusty Doom ridden hardcore. Raagg: Brutal Jap. Hardcore.
Wolfpack "Allday Hell" Cd / Lp 100% raging Swedish HC that fucking hammers from start to finish.
Misery "Early Years" Cd Discography of their early material. Brutal legendary crust that is esential in everyone's collection if you like crust.
Remains of the Day "An Underlying Frequency" Cd / Lp R.O.T.D. play a mix of violent crust and hardcore
Misery / Extinction of Mankind Split Cd Brutal Crust from Both bands. Some say this is each bands best material ever.

For more reviews of all of these titles visit www.cahrecords.com/reviews.html

ALSO AVAILABLE:

**We have a huge and we are talking huge, list of music and shirts we sell, so visit our Web Site.
We have Some of the cheapest prices and best service anywhere.**

ALL CDS ARE $9.00 PPD USA / $12.00 PPD WORLD // ALL LPS ARE $9.00 PPD USA / $17.00 PPD WORLD

C.A.H. Records // P.O. Box 1421 // Eau Claire, WI 54702 // USA
Email: orders@cahrecords.com // Web: **www.cahrecords.com** **We accept credit cards. Out Soon: Phobia / Skrupel CdEp**

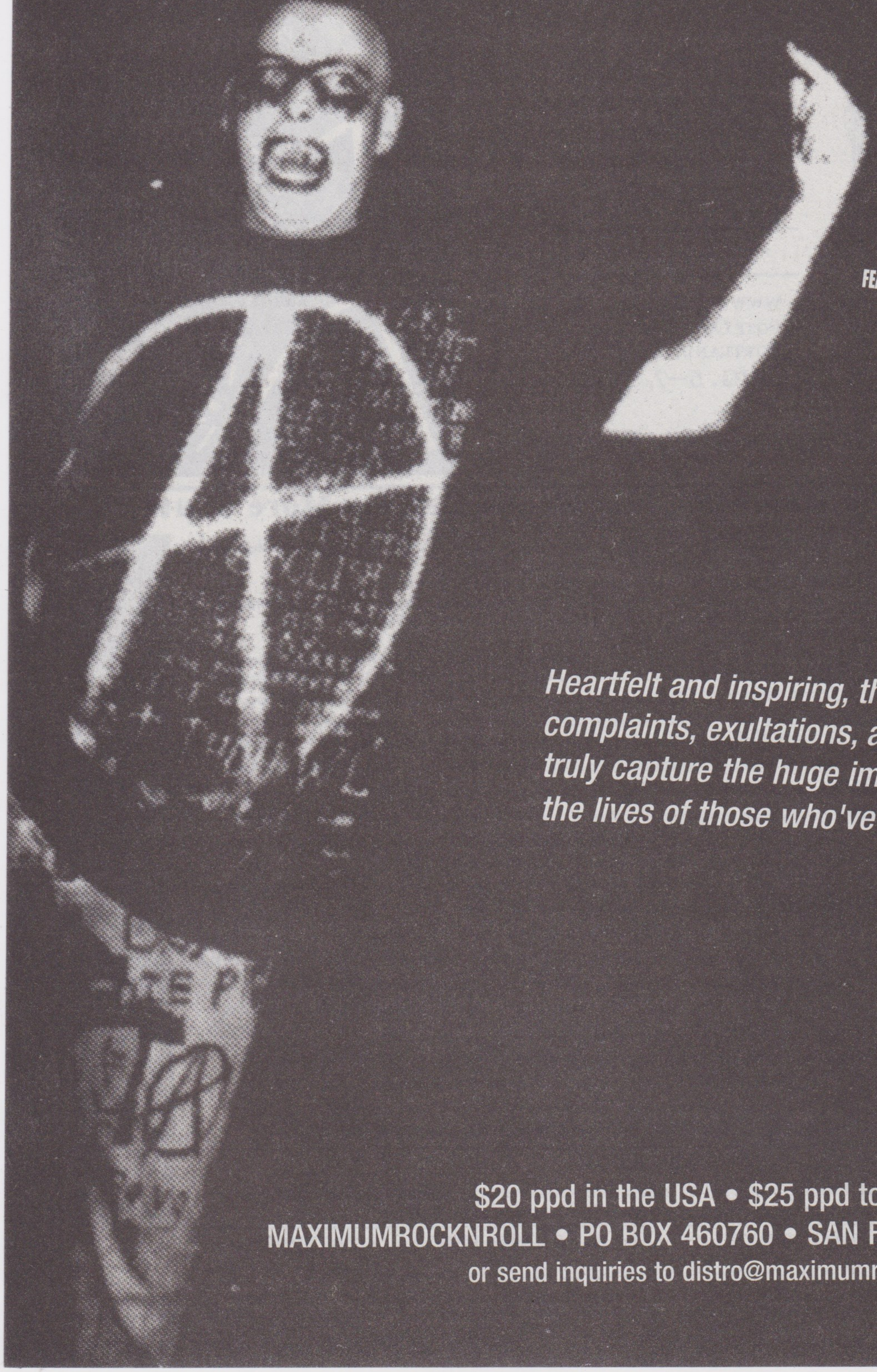
MAXIMUMROCKNROLL PRESENTS

924 GILMAN

THE STORY SO FAR

COMPILED BY BRIAN EDGE

A 400 PAGE BOOK
FEATURING
OVER 200 PHOTOS



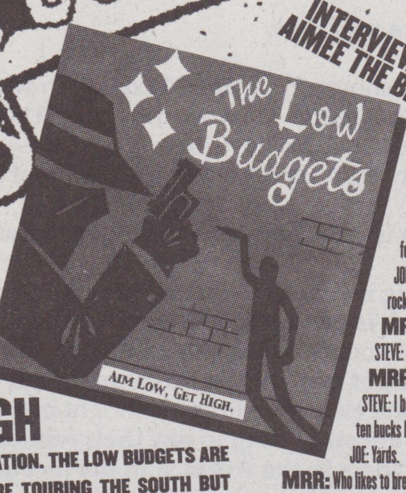
Heartfelt and inspiring, these stories, anecdotes, complaints, exultations, analyses, and reminisces truly capture the huge impact the club has had on the lives of those who've been involved there.

$20 ppd in the USA • $25 ppd to the World
MAXIMUMROCKNROLL • PO BOX 460760 • SAN FRANCISCO, CA 94146-0760
or send inquiries to distro@maximumrocknroll.com

THE LOW BUDGETS

TLB's first release was a 7" on Nancy Boy Records called Go Bargain Hunting with The Low Budgets, which has the first recorded version of "Born Before the Internet," plus "Settle Down," "SNAFU," and one of Joe's personal favorites, "Hey Creator." They have another 7" called Buy Two Songs Get One Free on Schuylkill Records. That one has "Oh Yeah," "Need Weed," and "Cheap Date" on it. You can get your filthy hands on these rare recordings at live shows. They also have one song, "No Control" on a Hoag Comp which you should check out.

INTERVIEW BY AIMEE THE BELLE



THE LOW BUDGETS AIM LOW AND GET HIGH

WASH DC - ECONOTAINMENT IS SWEEPIN' THE NATION. THE LOW BUDGETS ARE CURRENTLY ON A WORLD TOUR! ACTUALLY THEY ARE TOURING THE SOUTH BUT TECHNICALLY THE SOUTH IS IN THE WORLD SO WORLD TOUR IT IS. STRAIGHT OUTTA PHILLY, THEY AIM LOW-BUDGET AND DELIVER HIGH-VALUE ROCK.

THEIR SENSE OF HUMOR IS ALL THEIR OWN, THOUGH IT IS OFTEN REMINISCENT OF THE DEAD MILKMEN, WHICH IS NO SURPRISE, SINCE JOE ("JOE JACK TALCUM") IS A FORMER MILKMAN HIMSELF. REMEMBER THE GUITARIST GUY WHO WASN'T THE LEAD VOCALIST BUT STILL SANG A SONG HERE AND THERE (INCLUDING "PUNK ROCK GIRL")? WELL, THAT'S HIM.

BUT AGAIN, THE LOW BUDGETS ARE NOT A SPIN-OFF BAND; THEY ARE ONE SLAM-FABULOUS PUNK ROCK ENTITY THAT WILL LEAVE YOU WITH YOUR MONEY SAVED AND YOUR TIME WELL SPENT. THE BAND FORMED FOUR YEARS AGO AND THEIR FAN BASE HAS CONSISTENTLY GROWN EVER SINCE. THEIR GOOFY GUTS, GRIT, AND BALLS HAVE THEM BURNING UP THE CLUBS.

THEY WENT INTO A STUDIO RECENTLY TO RECORD A COUPLE OF SONGS FOR A 7", BUT AS JOE PUT IT, "WELL IT WAS OKAY BUT WE DECIDED WE SOUNDED BETTER IN THE BASEMENT." SO THEY RECORDED THEIR OWN STUFF AT "THE PLEASURE BUNGALOW," LEAD SINGER CHRIS'S HOUSE.

AFTER THE WORLD TOUR IS OVER THE BOYS ARE HEADED BACK INTO PRODUCER BRIAN MCTEAR'S MINER STREET/CYCLE SOUND STUDIO IN MANAYUNK, WHERE THEY RECORDED THEIR FIRST ALBUM, GO FOR BROKE, WHICH HAS BEEN A SMASHING SUCCESS. THEY WILL BE WORKING ON THEIR UPCOMING RELEASE, AIM LOW, GET HIGH, SO KEEP YOUR EARS PEELED FOR THAT.

AN INSIDER TOLD ME THAT AIM LOW, GET HIGH ISN'T A DRUG REFERENCE EITHER, YOU DIRTY HIPPIES, SO GET YOUR STONER MINDS OUT OF THE GUTTER. IT'S MORE OF A PROVERB, IF YOU WILL. AS IN AIM YOUR GOALS LOW, BUT NO MATTER HOW THINGS PAN OUT THEY MAY TURN OUT BETTER THAN EXPECTED. SOMETHING LIKE THAT. SEE, THESE GUYS JUST GIVE AND GIVE AND GIVE...

NOT ONLY ARE THEY A ROCKIN' BAND, THE LOW BUDGETS ARE A FUN BUNCH OF HOOLIGANS. THEY LIKE TO BREAK STUFF AND DRINK LOTS OF BEER AND JUST GENERALLY CAUSE A COMMOTION. THEIR SOFTER SIDE ENJOYS A NICE SATURDAY AFTERNOON YARD SALE AND SOME GOOD POLKA MUSIC.

STEVE, THE DRUMMER WRITES A MONTHLY COLUMN CALLED "STEVE'S NOT HAVING IT" AND SEVERAL OTHER COLUMNS THAT ARE ALWAYS PISS-YER-PANTS FUNNY, SO DON'T MISS THEM. BUT STEVE AIN'T THE ONLY WRITER ON THE BLOCK. CHRIS PEELOUT WRITES A COLUMN FOR THE LOVELORN CALLED "LOVE ON A BUDGET." THE BAND SITE IS CHOCK FULL OF ECONOTAINMENT THAT GOES WAY BEYOND MP3S.

I CAN'T GET ENOUGH OF THESE DUDES. I HAD TO FIND OUT MORE, SO I DUG FOR DETAILS AND THIS IS WHAT STEVE THE DRUMMER AND JOE THE KEYBOARDIST/VOX HAD TO SAY.

MRR: Tell me about your new songs.

STEVE: Chris wrote a couple that are awesome. Joe wrote a couple that are awesome. Dandrew wrote one that is awesome. I count to four over and over again. That is awesome.

JOE: There's "New & Improved," which is catchy and has great lyrics, which Chris sings really fast and then there's "Thrift Store," which rocks at a nice pace.

MRR: Tell me about this upcoming tour.

STEVE: It's down South. We will probably get shot.

MRR: Where did you acquire your love of yard sales? (Well, duh.) What do you buy?

STEVE: I bought a beer stein that sings the "Beer Barrel Polka" when you lift it up for a drink, then it stops when you put it down. It was the best ten bucks I ever spent.

JOE: Yards.

MRR: Who likes to break stuff? What is the funniest experience you've had breaking stuff?

STEVE: We all like to break stuff. Me and Dandrew just took out a couple washing machines in front of Chris's house. Ask Tom from the Goons about the steamroller.

JOE: I like to break wind. I had a funniest experience when I missed the exit for the town where we are supposed to play like I usually do—it took me five minutes to figure out how to turn the light in the van on so that Steve could call his friends to tell them we were five minutes from the town only to realize that while finally turning on the light the exit was passing into the rearview mirror.

MRR: What do you like most about being in this band?

STEVE: The fact that I can be unemployed for a month, and not be considered lazy. Well not by me, anyway.

JOE: Loading gear.

MRR: Is that also what you like least about being in this band?

STEVE: You can only do so many lines of coke off so many strippers' asses before it seems like a chore...

JOE: Hmm, come to think of it, yeah.

MRR: Joe, does it bug you if/when fans want to talk to you about the Dead Milkmen? Would you rather they ask you about your current work?

JOE: No. I don't mind talking about the Milkmen. I hate my current work. I'd love to just quit my job and tour!

MRR: Do any of you have creative side projects? What are they?

STEVE: I consider myself a muse, much like Oscar Wilde. Well, except I'm not funny, not gay, not British, and don't really bring much to the conversation except for dead baby jokes. I will drink all your beer though.

JOE: The Cheesies, with Brian who plays in Umiak and used to be in the Town Managers and Touch Me Zoo. It's four-track cheesiness, songs we wrote. And The Headaches, with Brian and Dandrew. It's music that should make you have a headache. We have headaches all the time and we want to share the experience in a musical realm.

MRR: Describe The Low Budgets in one word.

STEVE: Late.

JOE: Value.

MRR: Add whatever else I didn't cover here (like Steve's sexiness, Joe's luscious hair, etc).

STEVE: Awww shucks.

JOE: So much to do, so little time!

MRR: We are sitting down with Chet and Perry. We're going to talk about APA and it's recent incarnation. Chet, we'll start with you, talking about the transition from the old members, when we called it ADOLF AND THE PISS ARTISTS to the new band, which is APA, who still plays some of the old songs.

Chet: We still play some of the old songs that I wrote. I wrote 90% of the old APA stuff, so we are still playing a lot of that. The new line up has Perry, here, on bass, Mark McGee from THE ANTI-HEROES playing guitar, and our friend, Richard, from NO HOLDS BARRED playing guitar. We also have Amos Insane, who is still playing drums with us.

MRR: When did this line up start?

Perry: It goes back to last May or June. Over a year now.

MRR: It seems to be really coming together.

Chet: Yes it is—we have been playing a lot of shows. We played Texas, then went back to Atlanta, then flew out and did up and down California, and then back to Atlanta. Then we did the east coast, and then back toAtlanta. That's the way we have to do it because we are adults and we have jobs.

Perry: We have bills to pay, and unfortunately that has to come first. It kind of limits the amount of time you can spend on the road.

MRR: A lot of the music we like to listen to is working class music. You guys actually do have to work. Chet, what are you doing for a living right now?

Chet: I work at a bar, as a bar-back— handling inventory, restocking, and carrying heavy cases and so forth.

MRR: Chet, you are also raising a son, which is more of a full-time responsibility than a job. That limits touring…

Chet: Yeah,…I am the primary caretaker, so, I couldn't disappear for a month and a half on tour. That's impossible.

MRR: Is Atlanta a hard place to find work right now? Is the economy tough down there?

Chet: I don't know if it's harder than anywhere else. It's a little hard right now, but it's hard everywhere.

MRR: Things are really tight now—people are struggling to pay their rent or to pay their mortgage— families are struggling. That ties in with the political leaders in the world, and the fact that we are at war. Does that affect some of your song writing?

Chet: Our songs are about real life. You hear people talk about wanting to be apolitical or non-political, but life is political everyday. You make political decisions, you know. Just little decisions that you don't even think about, whether you eat at McDonald's or if you eat at the local eatery – that's a political decision. Instead of avoiding it, personally, the way I write, I accept it and make it part of what I sing about.

MRR: Do you take exception to a patriotic skinhead band—some band that seems to advocate, "Let's get in there and kill all the Iraqis?"

Chet: Well, if they said that, that would be completely ignorant and they would deserve whatever repercussions for making some ridiculous statement like that. I respect people's opinions. If somebody says that they are patriotic, and they have a reason for it, I'll hear them out.

Perry: Well, just blindly going over there, raping and pillaging, isn't going to solve that problem anyway. It's a way more complicated problem than that.

Chet: It does the opposite. It doesn't solve it.

Perry: We made our bed and now we are lying in it as far as our foreign policy is concerned.

Chet: Yeah, you can't treat the whole world like your trash can and expect them to be cool with that. At the same time, when 9/11 happened, I was in New York the day before and flew out from one of the airports that one of the hijacked airplanes flew out of. It definitely affected me. I went home and got up the next morning to go to work and that was what was on TV. Anyone would have been pissed off. I'm still pissed off about it. But I'm also pissed off about some of the things that our government has been involved in overseas. We're not innocent.

MRR: That's a good point to make. For some, it's all black and white, but politics are rarely like that.

Chet: War is never black and white. That's the thing, if you want to be mad at terrorists, who I'm also mad at; you also have to be mad at the people who made them. Especially Ronald Reagan-era foreign policy.

MRR: That's true. It does go back several different presidencies.

Chet: If you remember the Iran Contra Affair, maybe we are all showing our age by talking about it, but this was Oliver North and all these cronies getting involved in business that was really not any of our business. I think that we have been doing this forever.

MRR: Destabilizing governments in the Mid-East and Central and South America so that we might get some natural resources.

Chet: What's the price for these resources? If the price is death and destruction, is it worth paying?

MRR: If these politicians just told us, "Listen, we are going over there for some oil"—I would respect them more. They must think we are stupid.

Chet: They definitely think we are stupid. The problem is, they are partly right. Americans have a tendency to be a little stupid.

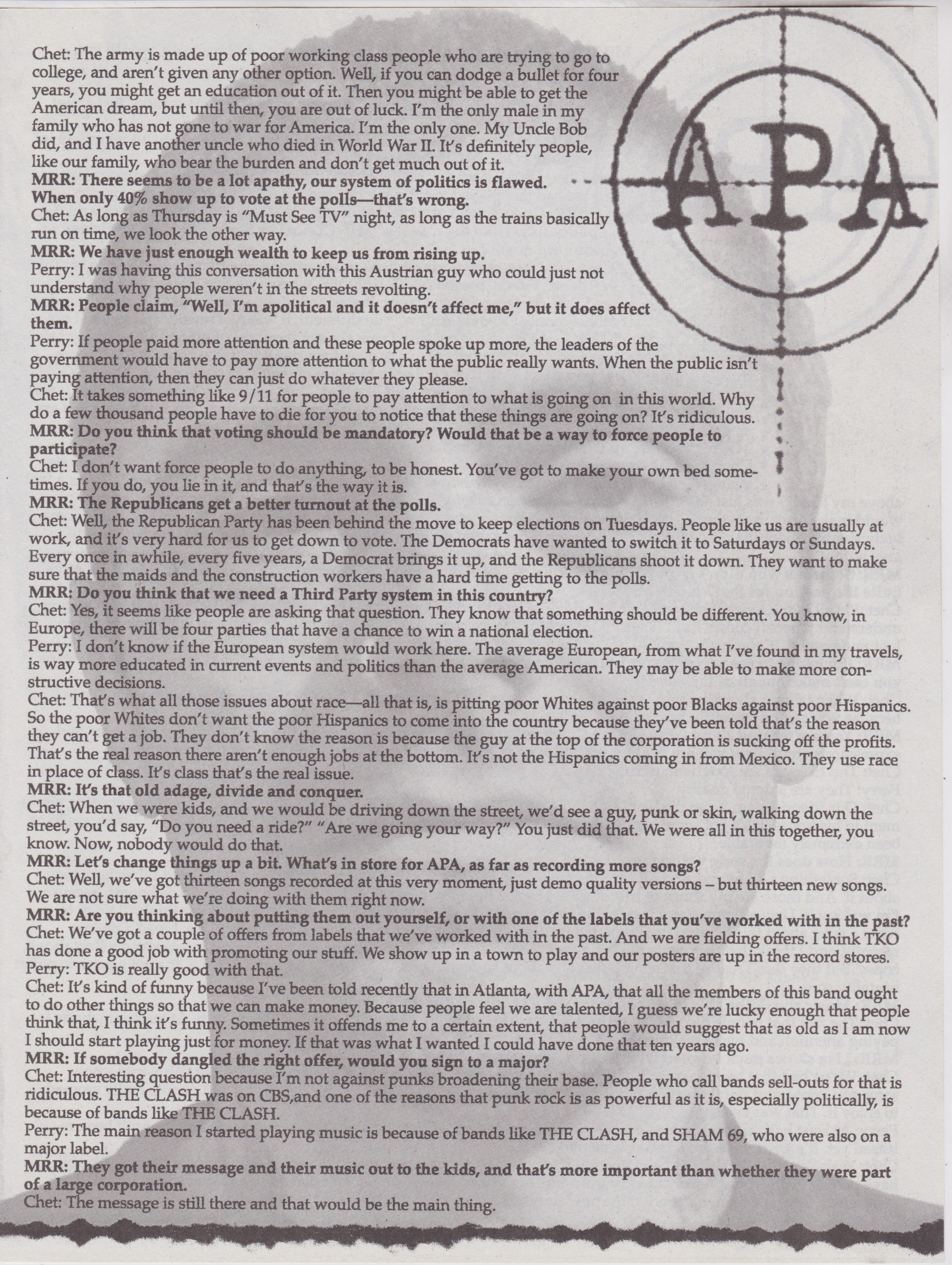
Perry: They believe that the whole world revolves around them and their way of thinking.

Chet: It's like the old ignorant view that the sun revolves around the earth. We are kind of living that here.

MRR: Our generals in the Pentagon are willing to send all these young guys over there to lose their lives—this is going to escalate into something far worse.

Chet: Of course. It's people like us that they send over there to die. And then we don't get the spoils of war. We are the ones that can't afford all this stuff that these oil company executives have…. like Cheney's little group of people. People like me, that's a whole different world to us, but we are the ones having bullets shot at us. We've got nothing to gain from it.

MRR: We are really pawns in their game.



Chet: The army is made up of poor working class people who are trying to go to college, and aren't given any other option. Well, if you can dodge a bullet for four years, you might get an education out of it. Then you might be able to get the American dream, but until then, you are out of luck. I'm the only male in my family who has not gone to war for America. I'm the only one. My Uncle Bob did, and I have another uncle who died in World War II. It's definitely people, like our family, who bear the burden and don't get much out of it.

MRR: There seems to be a lot apathy, our system of politics is flawed. When only 40% show up to vote at the polls—that's wrong.

Chet: As long as Thursday is "Must See TV" night, as long as the trains basically run on time, we look the other way.

MRR: We have just enough wealth to keep us from rising up.

Perry: I was having this conversation with this Austrian guy who could just not understand why people weren't in the streets revolting.

MRR: People claim, "Well, I'm apolitical and it doesn't affect me," but it does affect them.

Perry: If people paid more attention and these people spoke up more, the leaders of the government would have to pay more attention to what the public really wants. When the public isn't paying attention, then they can just do whatever they please.

Chet: It takes something like 9/11 for people to pay attention to what is going on in this world. Why do a few thousand people have to die for you to notice that these things are going on? It's ridiculous.

MRR: Do you think that voting should be mandatory? Would that be a way to force people to participate?

Chet: I don't want force people to do anything, to be honest. You've got to make your own bed sometimes. If you do, you lie in it, and that's the way it is.

MRR: The Republicans get a better turnout at the polls.

Chet: Well, the Republican Party has been behind the move to keep elections on Tuesdays. People like us are usually at work, and it's very hard for us to get down to vote. The Democrats have wanted to switch it to Saturdays or Sundays. Every once in awhile, every five years, a Democrat brings it up, and the Republicans shoot it down. They want to make sure that the maids and the construction workers have a hard time getting to the polls.

MRR: Do you think that we need a Third Party system in this country?

Chet: Yes, it seems like people are asking that question. They know that something should be different. You know, in Europe, there will be four parties that have a chance to win a national election.

Perry: I don't know if the European system would work here. The average European, from what I've found in my travels, is way more educated in current events and politics than the average American. They may be able to make more constructive decisions.

Chet: That's what all those issues about race—all that is, is pitting poor Whites against poor Blacks against poor Hispanics. So the poor Whites don't want the poor Hispanics to come into the country because they've been told that's the reason they can't get a job. They don't know the reason is because the guy at the top of the corporation is sucking off the profits. That's the real reason there aren't enough jobs at the bottom. It's not the Hispanics coming in from Mexico. They use race in place of class. It's class that's the real issue.

MRR: It's that old adage, divide and conquer.

Chet: When we were kids, and we would be driving down the street, we'd see a guy, punk or skin, walking down the street, you'd say, "Do you need a ride?" "Are we going your way?" You just did that. We were all in this together, you know. Now, nobody would do that.

MRR: Let's change things up a bit. What's in store for APA, as far as recording more songs?

Chet: Well, we've got thirteen songs recorded at this very moment, just demo quality versions – but thirteen new songs. We are not sure what we're doing with them right now.

MRR: Are you thinking about putting them out yourself, or with one of the labels that you've worked with in the past?

Chet: We've got a couple of offers from labels that we've worked with in the past. And we are fielding offers. I think TKO has done a good job with promoting our stuff. We show up in a town to play and our posters are up in the record stores.

Perry: TKO is really good with that.

Chet: It's kind of funny because I've been told recently that in Atlanta, with APA, that all the members of this band ought to do other things so that we can make money. Because people feel we are talented, I guess we're lucky enough that people think that, I think it's funny. Sometimes it offends me to a certain extent, that people would suggest that as old as I am now I should start playing just for money. If that was what I wanted I could have done that ten years ago.

MRR: If somebody dangled the right offer, would you sign to a major?

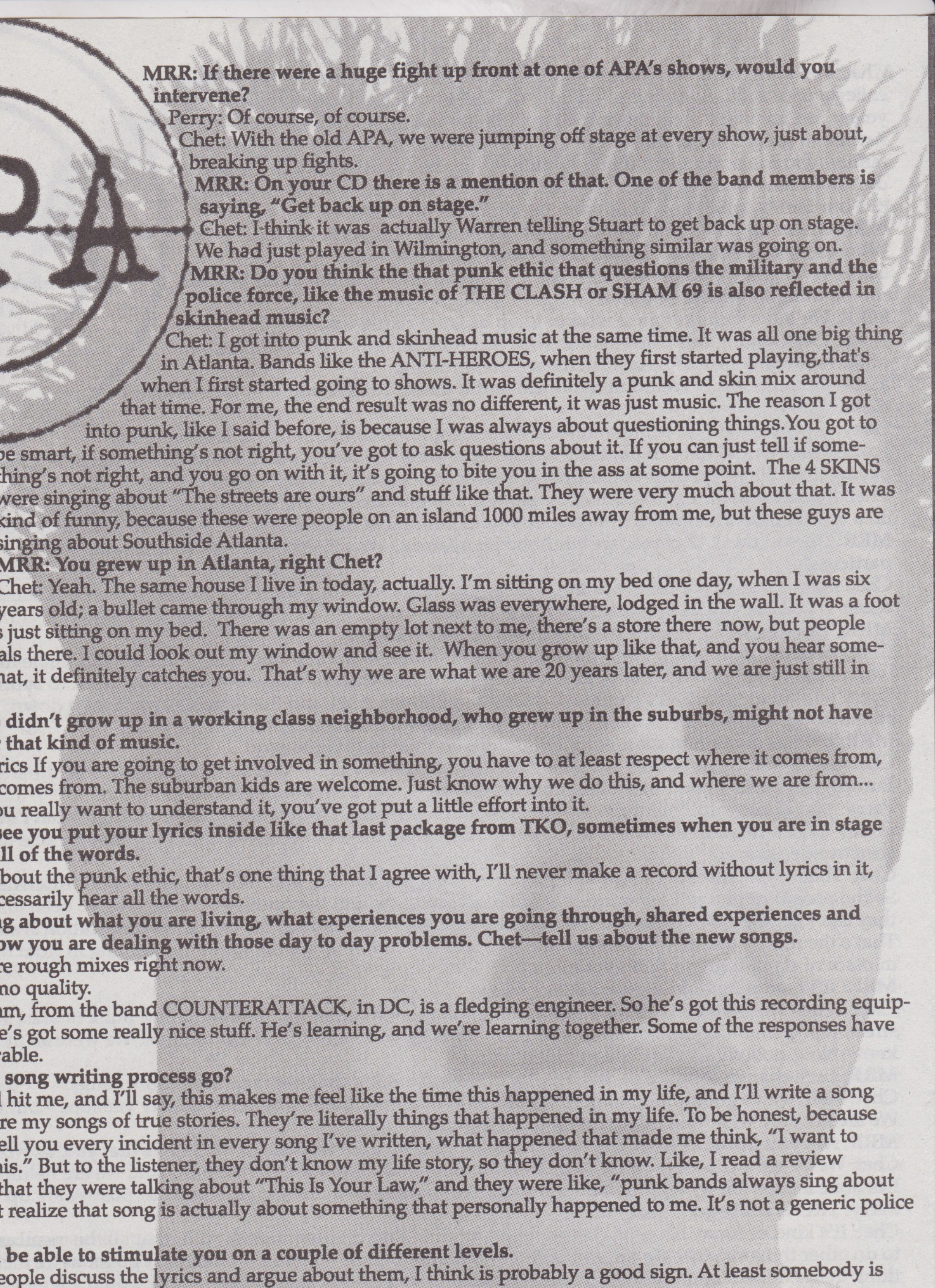
Chet: Interesting question because I'm not against punks broadening their base. People who call bands sell-outs for that is ridiculous. THE CLASH was on CBS,and one of the reasons that punk rock is as powerful as it is, especially politically, is because of bands like THE CLASH.

Perry: The main reason I started playing music is because of bands like THE CLASH, and SHAM 69, who were also on a major label.

MRR: They got their message and their music out to the kids, and that's more important than whether they were part of a large corporation.

Chet: The message is still there and that would be the main thing.

APA



MRR: If there were a huge fight up front at one of APA's shows, would you intervene?

Perry: Of course, of course.

Chet: With the old APA, we were jumping off stage at every show, just about, breaking up fights.

MRR: On your CD there is a mention of that. One of the band members is saying, "Get back up on stage."

Chet: I think it was actually Warren telling Stuart to get back up on stage. We had just played in Wilmington, and something similar was going on.

MRR: Do you think the that punk ethic that questions the military and the police force, like the music of THE CLASH or SHAM 69 is also reflected in skinhead music?

Chet: I got into punk and skinhead music at the same time. It was all one big thing in Atlanta. Bands like the ANTI-HEROES, when they first started playing,that's when I first started going to shows. It was definitely a punk and skin mix around that time. For me, the end result was no different, it was just music. The reason I got into punk, like I said before, is because I was always about questioning things.You got to be smart, if something's not right, you've got to ask questions about it. If you can just tell if something's not right, and you go on with it, it's going to bite you in the ass at some point. The 4 SKINS were singing about "The streets are ours" and stuff like that. They were very much about that. It was kind of funny, because these were people on an island 1000 miles away from me, but these guys are singing about Southside Atlanta.

MRR: You grew up in Atlanta, right Chet?

Chet: Yeah. The same house I live in today, actually. I'm sitting on my bed one day, when I was six years old; a bullet came through my window. Glass was everywhere, lodged in the wall. It was a foot above my head; I was just sitting on my bed. There was an empty lot next to me, there's a store there now, but people would make drug deals there. I could look out my window and see it. When you grow up like that, and you hear somebody singing about that, it definitely catches you. That's why we are what we are 20 years later, and we are just still in love with it.

MRR: Someone who didn't grow up in a working class neighborhood, who grew up in the suburbs, might not have quite the passion for that kind of music.

Chet: It's all in my lyrics If you are going to get involved in something, you have to at least respect where it comes from, understand where it comes from. The suburban kids are welcome. Just know why we do this, and where we are from... Just understand, if you really want to understand it, you've got put a little effort into it.

MRR: I'm happy to see you put your lyrics inside like that last package from TKO, sometimes when you are in stage you can't make out all of the words.

Chet: When talking about the punk ethic, that's one thing that I agree with, I'll never make a record without lyrics in it, because you can't necessarily hear all the words.

MRR: You are writing about what you are living, what experiences you are going through, shared experiences and expressions about how you are dealing with those day to day problems. Chet—tell us about the new songs.

Chet: The 15 songs are rough mixes right now.

Perry: They are a demo quality.

Chet: Our friend Adam, from the band COUNTERATTACK, in DC, is a fledging engineer. So he's got this recording equipment in his house. He's got some really nice stuff. He's learning, and we're learning together. Some of the responses have been extremely favorable.

MRR: How does the song writing process go?

Chet: Something will hit me, and I'll say, this makes me feel like the time this happened in my life, and I'll write a song about it. And those are my songs of true stories. They're literally things that happened in my life. To be honest, because I'm writing it, I can tell you every incident in every song I've written, what happened that made me think, "I want to write a song about this." But to the listener, they don't know my life story, so they don't know. Like, I read a review recently, and I think that they were talking about "This Is Your Law," and they were like, "punk bands always sing about cops." But they don't realize that song is actually about something that personally happened to me. It's not a generic police brutality song.

MRR: Music should be able to stimulate you on a couple of different levels.

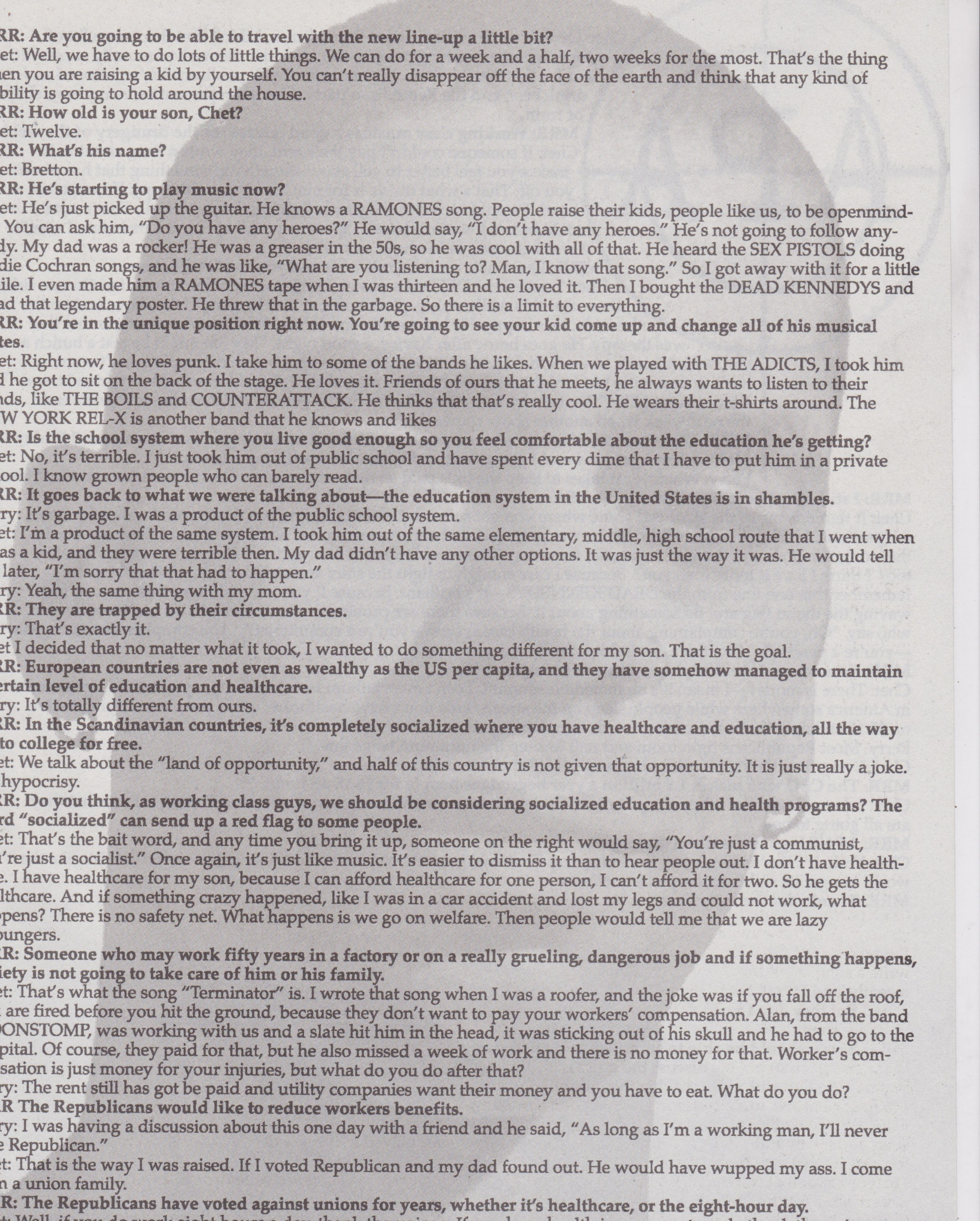
Chet: The fact that people discuss the lyrics and argue about them, I think is probably a good sign. At least somebody is paying attention and we're making them think. .

MRR: Live shows must be good feedback for new songs.

Chet: We've had that happen couple of times with some recent songs that we're real excited about. We wrote a new song you know, and put it together in the studio before we ever played it live. We debuted it and people really seemed to enjoy it. That was awesome.

Perry: At least half our set right now is new stuff right that we've written since we've reformed, and it hasn't been released yet. It's good to see how the kids respond to it...

Chet: Yeah, exactly, like they've been hearing it for the past six or seven years, like some of these other songs. We still have people yelling out "Terminator" in the middle of our set, when we haven't played it yet. That's fine, I think that's awesome. But to see them respond to the new songs, like they do to the old ones, is really cool.



MRR: Are you going to be able to travel with the new line-up a little bit?
Chet: Well, we have to do lots of little things. We can do for a week and a half, two weeks for the most. That's the thing when you are raising a kid by yourself. You can't really disappear off the face of the earth and think that any kind of stability is going to hold around the house.
MRR: How old is your son, Chet?
Chet: Twelve.
MRR: What's his name?
Chet: Bretton.
MRR: He's starting to play music now?
Chet: He's just picked up the guitar. He knows a RAMONES song. People raise their kids, people like us, to be openminded. You can ask him, "Do you have any heroes?" He would say, "I don't have any heroes." He's not going to follow anybody. My dad was a rocker! He was a greaser in the 50s, so he was cool with all of that. He heard the SEX PISTOLS doing Eddie Cochran songs, and he was like, "What are you listening to? Man, I know that song." So I got away with it for a little while. I even made him a RAMONES tape when I was thirteen and he loved it. Then I bought the DEAD KENNEDYS and I had that legendary poster. He threw that in the garbage. So there is a limit to everything.
MRR: You're in the unique position right now. You're going to see your kid come up and change all of his musical tastes.
Chet: Right now, he loves punk. I take him to some of the bands he likes. When we played with THE ADICTS, I took him and he got to sit on the back of the stage. He loves it. Friends of ours that he meets, he always wants to listen to their bands, like THE BOILS and COUNTERATTACK. He thinks that that's really cool. He wears their t-shirts around. The NEW YORK REL-X is another band that he knows and likes
MRR: Is the school system where you live good enough so you feel comfortable about the education he's getting?
Chet: No, it's terrible. I just took him out of public school and have spent every dime that I have to put him in a private school. I know grown people who can barely read.
MRR: It goes back to what we were talking about—the education system in the United States is in shambles.
Perry: It's garbage. I was a product of the public school system.
Chet: I'm a product of the same system. I took him out of the same elementary, middle, high school route that I went when I was a kid, and they were terrible then. My dad didn't have any other options. It was just the way it was. He would tell me later, "I'm sorry that that had to happen."
Perry: Yeah, the same thing with my mom.
MRR: They are trapped by their circumstances.
Perry: That's exactly it.
Chet I decided that no matter what it took, I wanted to do something different for my son. That is the goal.
MRR: European countries are not even as wealthy as the US per capita, and they have somehow managed to maintain a certain level of education and healthcare.
Perry: It's totally different from ours.
MRR: In the Scandinavian countries, it's completely socialized where you have healthcare and education, all the way up to college for free.
Chet: We talk about the "land of opportunity," and half of this country is not given that opportunity. It is just really a joke. It's hypocrisy.
MRR: Do you think, as working class guys, we should be considering socialized education and health programs? The word "socialized" can send up a red flag to some people.
Chet: That's the bait word, and any time you bring it up, someone on the right would say, "You're just a communist, you're just a socialist." Once again, it's just like music. It's easier to dismiss it than to hear people out. I don't have healthcare. I have healthcare for my son, because I can afford healthcare for one person, I can't afford it for two. So he gets the healthcare. And if something crazy happened, like I was in a car accident and lost my legs and could not work, what happens? There is no safety net. What happens is we go on welfare. Then people would tell me that we are lazy scroungers.
MRR: Someone who may work fifty years in a factory or on a really grueling, dangerous job and if something happens, society is not going to take care of him or his family.
Chet: That's what the song "Terminator" is. I wrote that song when I was a roofer, and the joke was if you fall off the roof, you are fired before you hit the ground, because they don't want to pay your workers' compensation. Alan, from the band MOONSTOMP, was working with us and a slate hit him in the head, it was sticking out of his skull and he had to go to the hospital. Of course, they paid for that, but he also missed a week of work and there is no money for that. Worker's compensation is just money for your injuries, but what do you do after that?
Perry: The rent still has got be paid and utility companies want their money and you have to eat. What do you do?
MRR The Republicans would like to reduce workers benefits.
Perry: I was having a discussion about this one day with a friend and he said, "As long as I'm a working man, I'll never vote Republican."
Chet: That is the way I was raised. If I voted Republican and my dad found out. He would have wupped my ass. I come from a union family.
MRR: The Republicans have voted against unions for years, whether it's healthcare, or the eight-hour day.
Chet: Well, if you do work eight hours a day, thank the unions. If you have health insurance at work, thank the unions.
Perry: You're at the mercy of the corporation with a CEO making two million a year, and people are getting laid off with nothing.

Chet: On that same subject, about Republicans, I think that there are a lot of people who are working people who consider themselves morally conservative and for that reason alone, they go with the Republicans We're tattooed and drink beer, and the Republican party does not represent us in any way, shape, or form.

MRR: Working class music is a good release for the drudgery of the week

Chet: If someone couldn't pay their rent, they wrote a song about it. It makes you feel better to yell about something, something that has pissed you off. That's what music is for me; it's a type of therapy. If I wasn't in a band, I would be out in the streets fighting. I would. Hell, That's what I used to do before I was in a band. I spent some time behind bars before I was 20. It was because I didn't have an outlet.

MRR: The music can be a catharsis and you can let off steam.

Chet: I remember DRI had a poster, I forget what album it was for. On one side, there was this really, angry, pissed off guy and he goes to the show, and on the other side, he's happy. He has a smile on his face. What they're saying is that that was therapy. He goes home after having a good night. "My life might be just a bunch a shit, with a bunch of work that I just don't want to do, with a bunch of people I don't want to have to deal with, but tonight is my night. I had a good time, I drank beer with my friends, and I saw a band I like." That's why he's alive. That's why he gets up the next day, and waits until the next week when another show comes through.

MRR: There are lots of songs where a punk or skinhead band sings, "I can't wait until Friday night, when I get paid and I can go out and have a beer with my friends."

Perry: Whatever it takes to keep the bills paid so that we can go out on the road for a week or two.

MRR: I still count us lucky to live in the USA.

Chet: It reminds me of the skinhead scene where you got some thick head patriots that don't even know why they are patriotic. I remember when Jello Biafro was getting called anti-American and all this stuff, and there is a line in that song, that I always thought was great, that song "Stars and Stripes of Corruption." It says, "I love this country too/ I think I love it more than you/ Because I care enough to fight the stars and stripes of corruption." I often remember that one line from the DEAD KENNEDYS—it's brilliant. Because if you really do love this country, stop waving the damn flag and do something about it. Because there are problems here. If fuckin' kills me, these people who say, "Oh, you're complaining about the health care system—you're a communist." "You complain about the war —you're a peacenik." No, this is real, this is really going on.

MRR: Because we love this place, we want to improve it.

Chet: There is money—I mean it's an incredible amount, I can't even fathom how much money—just sitting in vaults in America somewhere while people sleep on the streets, kids don't have healthcare, while people are trying to live on $5.15 an hour. That's something worth complaining about.

Perry: Most Republicans fight tooth and nail to keep the minimum wage low.

Chet: Every time they raise minimum wage, the Republicans flip.

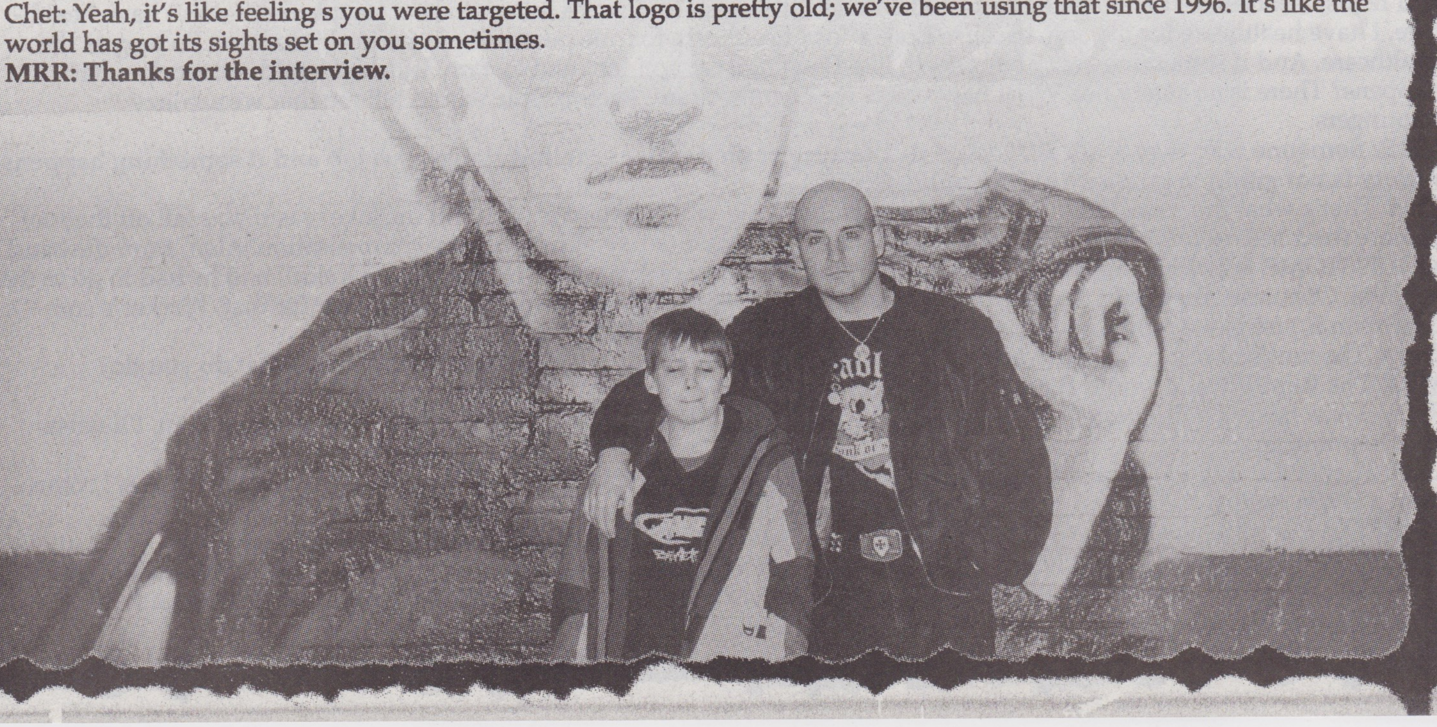
MRR: The CEO who makes 1.5 million a year begrudges people for $6.15 an hour.

Chet: I do not know how they sleep at night. I do not know. I wish I wasn't an atheist, and I could believe that they are all going to hell.

MRR: APA'S logo looks like a gun sight.

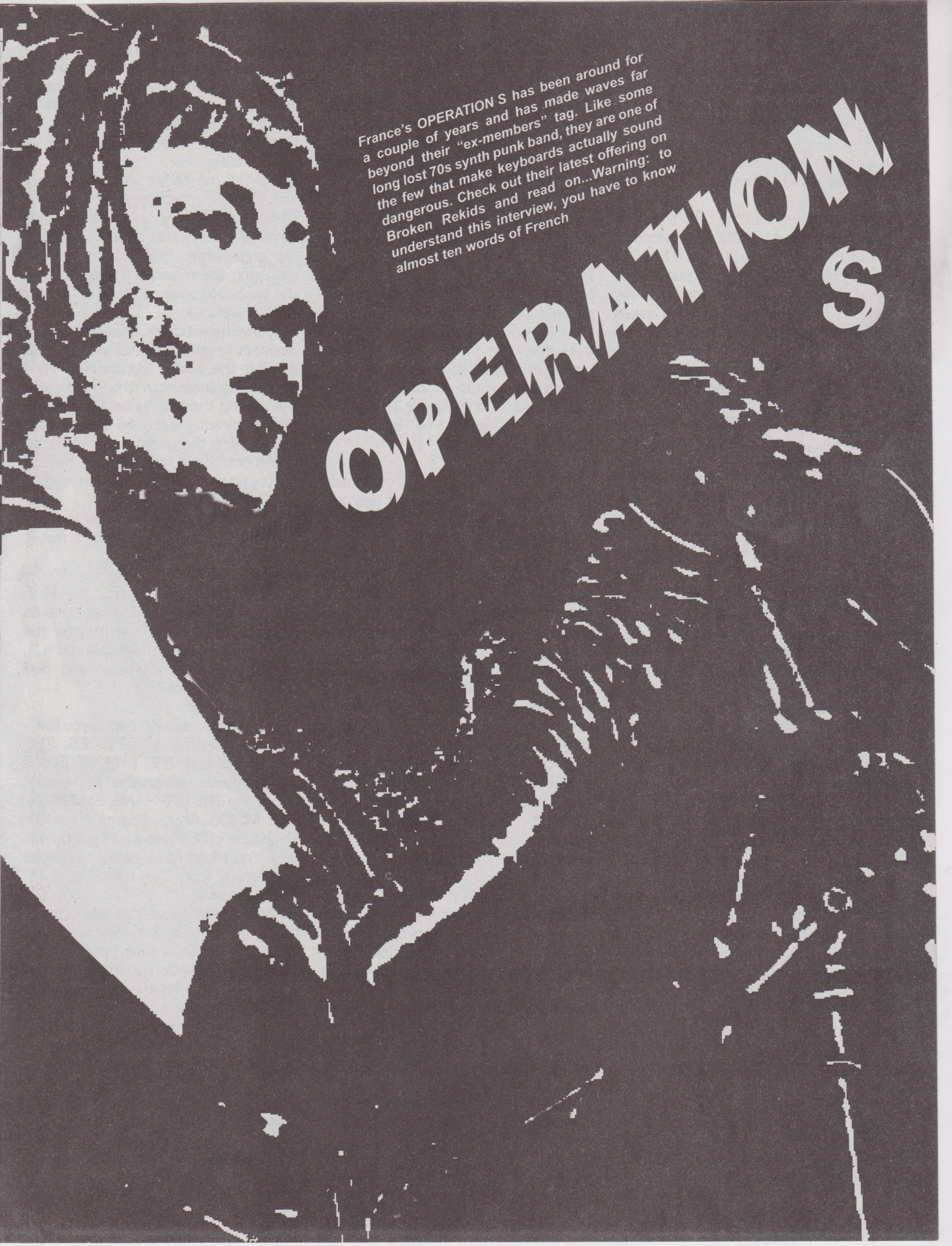
Chet: Yeah, it's like feeling s you were targeted. That logo is pretty old; we've been using that since 1996. It's like the world has got its sights set on you sometimes.

MRR: Thanks for the interview.



OPERATION S

France's OPERATION S has been around for a couple of years and has made waves far beyond their "ex-members" tag. Like some long lost 70s synth punk band, they are one of the few that make keyboards actually sound dangerous. Check out their latest offering on Broken Rekids and read on...Warning: to understand this interview, you have to know almost ten words of French



MRR: Hello Opération S.

OS: Bonjour.

MRR: I've seen on your excellent website (http://operation.s.free.fr) that your band consists of five people: Cécilia sings, Eve plays keyboards, Iwan plays bass, Nicus is the drummer and Fred is the guitarist. Is that right?

OS: Oui, tout à fait.

MRR: Someone told me that the band was formed in April 2002 as a kind of joke. The idea was to put out a fake 45 of an obscure 80s French punk wave band, but as you were enjoying it, you decided to keep on playing and asked Eve to join the band. Is that accurate?

OS: C'est juste.

MRR: Then the first 45 on Wild Wild Records would have been that record. Is it true that you also recorded a "white reggae punk wave" (wow!!) cover of "Paint it Black," which will forever remain unreleased?

OS: Oui, absolument.

MRR: I've been told that all the members of Operation S have played in other bands, except for Eve. Iwan and Cécilia were in THE NO-TALENTS and THE LOUD MUFFLERS, a 50s wild rockabilly band. Iwan played with an Oi! band called LES TECKELS, and currently plays in LES TERRIBLES, a 60s band, with Nikus and Fred. Cécilia had her own French 60s band for a while, CECILIA ET SES ENNUIS. She's now also playing in a band called MERZAKT. Nikus is in ANTEENAGERS MC, FRUSTRATION (a cold wave band) and WARUM JOE (French rhythm-machine punk heroes). That must be a real brain-buster to remember the right songs when you rehearse!!!

OS: Non, ça va.

MRR: I read somewhere that you recorded the album by yourselves with an eight-track recorder, and that you recorded fifteen songs in a single day, recording the music live and adding the voice immediately afterward. Can that be possible?

OS: Mais oui bien sur.

MRR: I also read that you were not 100% pleased with the sound of the record, because of the DIY recording, but you wanted to do it by yourselves anyway. Am I right?

OS: Oui, en effet.

MRR: Is it true that you chose to put out your album on different labels, like Revell Yell in Japan, Broken Rekids in the US, Wild Wild Records and LTDC in France, with some differences between each pressing?

OS: Oui, c'est vrai.

MRR: Can you please verify that the differences are a cover of SIOUXSIE's "Hong Kong Garden" on the Japanese CD, a video on the US CD and red vinyl for the US LP, two videos on the French CD (a digipack actually) and a gatefold album with art prints inside for the French vinyl?

OS: Oui, c'est exact.

MRR: Tell me about the art prints. I've been told that you asked seven artists to do a print especially for you, and that they were reproduced in silkscreen or offset. Billy Childish made a woodcut, and some cool French artists did an amazing job on the others. Is that true? The French pressing is going to be a real collector's item!

OS: Oui, en effet.

MRR: The band has a strong visual identity, as can be seen, for example, on your website. You borrow a lot from the visual arts associated with totalitarian regimes, and the realistic art of the 20th century.

OS: Oui, absolument.

MRR: My interpretation is that as you have no political ambiguity, you can even borrow from fascist German imagery. This also crops up in your stage gear, which you mix with a '77 punk look. Am I right?

OS: Oui, c'est vrai.

MRR: I suppose that there is also a kind of provocative aspect, as in London in the late 70s, with Siouxsie, the Bromley contingent or Sid Vicious, wearing swastikas and sado-masochist outfits, right?

OS: Oui, c'est juste.

MRR: You seem to be also attracted by what was called "degenerate art" (Entartete Kunst) by the Nazis: expressionism, Dadaism, and even Surrealism, and artists like Georg Grosz, Otto Dix, or Kurt Schwitters, and all the European art of the 20s and 30s which was trying to resist the growth of fascism. You have a song on the album called "Art dégénéré" that talks about it, but the words seem to be more personal, as Cécilia sings "I am degenerate art." Can we look for a metaphoric sense here?

OS: Oui, bien sûr.

MRR: I can imagine that it is a deliberate choice to sing all the songs in French, even if it may limit your commercial success. Maybe that's why you choose to put lyric sheets in most of the pressings, and even to translate the lyrics into Japanese?

OS: Oui, c'est cela.

MRR: Tell me about the lyrics. They are all (99% actually) written by Cécila, and they talk about her fantasies, her vision of the world and her obsessions. But they go pretty well with the music and the mood of the band. Do you agree?

OS: Oui, bien sûr.

MRR: I've heard that Cécilia lives in the South of France, and that you started writing the songs separately. Fred sent her tapes with the music, and then, using the telephone, Cécilia was singing directly into the phone with the music in the background, trying to figure out if the melody fit. T hat's a pretty unusual way to write songs!

OS: Oui, véritablement.

MRR: And now you can use modern technology, sending mp3's by email. It must make life easier!!!

OS: Oui, c'est exactement cela.

MRR: You did quick a tour in US in October 2004. You first played Chicago, and then a few gigs on the west coast, from Seattle to LA, passing through Portland and San Francisco, correct?

OS: Oui, correct.

MRR: You played with bands you like a lot. I'm thinking of EPOXIES, THE STITCHES, and THE CHECKERS. On stage, you also discovered some good bands like THE ORPHANS, SMIRK, and THE MINDS. Chuck Sperry from the Firehouse in SF made a cool poster for you. You must have some wonderful "souvenirs" from that tour.

OS: Oh que oui!!

MRR: At the moment, your future plans are to tour Germany with THE BOONARAAAS in late February, to record five new songs, to play in Italy in May, and you have a title on a new French sampler called *Le Nouveau Rock'n'Roll Français*, which is distributed in England. Life's not really such a bitch for you guys.

OS: Non, pas du tout !!

MRR: Thank you for participating in this interview and for your thoughtful responses.

OS: Zere ees no problem, eet was a playzure!!!!

Mellakka were one of the most powerful Finnish hardcore bands of the "80s. Though they released only two 7" EPs, which are today quite rare, the band is cemented into hardcore history because of the sheer greatness of their chaotic thrash. Recently, they released a CD retrospective, including the two 7's and a previously-unreleased demo. Portland's Partners In Crime Records is releasing the CD on vinyl.

Mellakka

Interview by Stuart Schrader

MRR: What does Mellakka mean in English? What about Ei and Isenäisyyspäivä?

Jappe: Mellakka means riot in English and was chosen for its aggressive nature. If we were to pick a name again, I hardly think that Mellakka would be it. But anyways at the time it looked cool, it sounded cool, that was enough. *Ei* means No, and was a very natural name for the *Ei* EP. A large number of the songs on the EP are named *Ei*/No "something," so it's kind of a theme EP. *Itsenäisyyspäivä* means independence day.

MRR: Mellakka started in 1983, which was a few years later than the well-known Finnish hardcore bands like Kaaos, Terveet Kadet, Riistetyt. How did you get into punk and why did you decide to start a band? How old were you when the band started?

Pete: I got into punk music because of my brother I guess. It was 1979 when my brother made me a tape with, on one side, a Finnish rockabilly band and on the other side a Finnish punk band called Ratsia, which I liked more. That's the way I started listening to punk. Later came bands like Kaaos, Riistetyt, Appendix, Terveet Kadet, etc. I also liked a lot of British HC like Chaos UK, Discharge, GBH, UK Subs.

Jappe: I think Pete and I were 13-14 years old, when we had our first line up for Mellakka. I had drums made of cardboard boxes and Pete yelled to the cleaning brush in my father's boiler room. More seriously, the first actual band line up was in fact '83, and we were 15-17 at that time. I got into the punk scene by just hearing some awesome and angry music. First the Sex Pistols, Ramones, UK Subs, Dead Kennedys, Lama, and stuff like that. My real desire to form a band came after hearing the first songs from Kaaos, 000, Riistetyt, Terveet Kadet, Destrucktions on the first Propaganda compilation album and, of course, Discharge. Then Pete and I went to see Appendix and Destrucktions as they came to play live to our hometown. I still think it's one of the best HC gigs I have seen, especially Destrucktions. Damn, that band was great live. Their album *Vox Populi* just doesn't do justice to them even though it's great. Without these bands I don't know, it could have been a different story.

Perttula: First of all, I'm not a founding member. I'm just a Mellakka fan lucky enough to actually get to play with the guys. I was eighteen when I joined. I got into punk when I heard the Ramones and Sex Pistols in 1977. If you mean hardcore punk then it's when I heard stuff like Discharge, Exploited, and Bad Brains in the early 80s. I never liked most of the Finnish HC bands, really. Terveet Kadet is the only one that's been worshipped by me.

MRR: What were the line-up changes and who played on the recordings?

Jappe: Quite a few line-ups for this band...First line-up: Janne-guitar / Jappe-drums / Kapulainen-bass / Pete-voc. *Ei* EP : Janne-guitar / Jappe-Drums / Kapulainen-voc / Holkka-Bass. *Itsenäisyyspäivä* EP: Perttula-guitar / Jappe-Drums / Pete-voc / Holkka-Bass. *3-song-Demo* : Perttula-Bass, backing voc / Jappe-Drums / Pete-voc / Altti-guitar

The last line up is the one that lasted the longest. If we should go and practice now, the line-up would be: Perttula-guitar, backing voc / Jappe-drums / Pete-voc / Satka-Bass. That is the line-up we used 1995 in a just-for-fun rehearsal.

MRR: Why did the band stop playing?

Perttula: I left the band shortly after the recording of the *3-song demo* in 1986. I just felt that I'd had enough. Thinking back on it now, when you're in a band that's tight as fuck, throwing it all away is maybe not too wise a thing to do. Well, I did lots of things as a young man that don't make any kind of sense to me now, but that's how it goes. I guess it just faded out little by little because nothing happened (no gigs etc). Of course, we soon moved away from Rauma.

Jappe: Well, yes, it was very hard to keep the band going as the guys were constantly coming and going. People got tired of the small town of Rauma, moving to different countries, cities. And the scene was beginning to feel a bit boring to us, repeating itself.

Pete: Yeah. Like Jappe said. But if I remember right, there was going to be a big HC festival and we had practice a lot for the show. We had a lot of new songs, but when we arrived to festival area 30 minutes too late, they didn't let us play. So you can imagine how pissed off we were. I remember someone said, "Well guys, that does it." As for me, I was involved in a big accident 1987 and couldn't do anything for many years to follow.

MRR: You were friends with Pohjasakka, right? Were there other bands made up of young people from your region? Did the older punk bands support the younger ones at the time?

Pete: I played bass for Pohjasakka for a couple years but to be honest we never spent free time together. We saw each other only in rehearsals and sometimes we got drunk together, but most of my time I spent with the Mellakka guys or some others who were not involved in the punk scene.

Jappe: I would say that we were the first HC punks in our town too. People around Mellakka, Rat Poison record label, and the zine makers. We were a quite small group of friends or at least people we knew well. Everybody just wanted to do something. There were some older punks before us too, or rather, people who listened to the Pistols, Lama and bands like that, but were not otherwise involved.

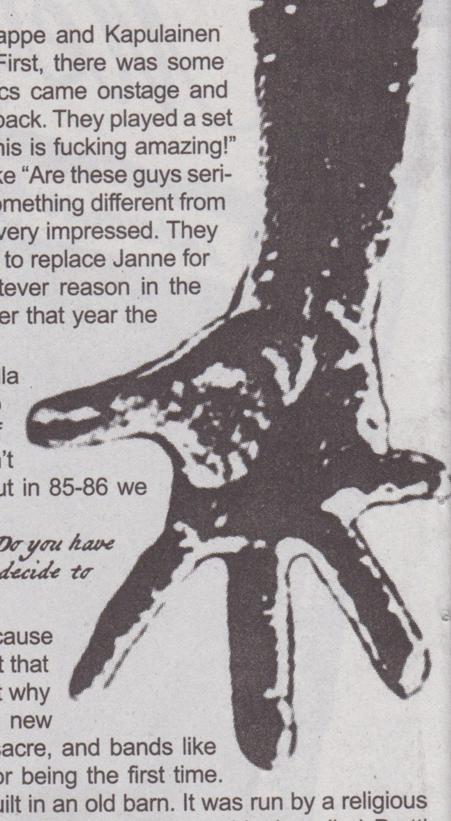
Perttula: There were some bands but I guess they're all too horrible to be mentioned here. Oh, except Väkivaltaa!, who was totally awesome (Hello Markku!). I don't remember any kind of support from older bands, that's for sure. They especially hated us.

MRR: What are Mellakka's lyrics about?

Jappe: The first EP is totally anti-war and anti-compulsory military service. The lyrics came out from a very personal point of view, as we had (and still have) a mandatory military service here for young men. *Itsenäisyyspaiva* was anti-war and anti-violence too, but more concentrated on the independence day traditions we have here, and how it felt to us. I guess the point on the EP is, we don't hate our country, as a matter of fact we like it a lot. But there must be other ways showing it than serving, worshipping the army, kissing ass, or singing patriotic songs in the church. And the demo is about what we were thinking about the punk scene at that point. Flame wars between punks, who's the real punk and whose not, those kind of really *important* matters. It was very frustrating times in the scene. It seemed like every zine had the same questions and the same answers from the bands and if you dared answer otherwise or even use some humor to lighten things up a bit once in a while, you got chopped. I won't make any deeper analysis about the lyrics here as my English skills don't allow it, but I can pretty much stand up for every word I wrote today too. What I would like to see is a message like in the song "Traditio" (about compulsory military service) finally get outdated.

MRR: Do you have any memorable stories of gigs?

Perttula: We did very few gigs, at least while I was in the band. The most memorable gig that I played on was in Helsinki at Lepakko in 1985. The ones I witnessed from the audience before I joined the band I remember much better. The first time I saw a Mellakka playing was at a park in Rauma in the summer of 1983. It was the original line-up (Jappe, Pete, Kapulainen, Janne). I knew Jappe and Kapulainen before and I had heard that they had a band. First, there was some lousy local pop group. After them, these maniacs came onstage and offered this twenty-minute blast of noise and feedback. They played a set of very short songs ultra fast. I thought "Wow! This is fucking amazing!" Among the audience you could hear comments like "Are these guys serious?" or "Do they call *this* music?" It really was something different from what was usually heard in my hometown. I was very impressed. They didn't have to ask me twice when they asked me to replace Janne for a couple of gigs he was unable to do for whatever reason in the spring of 1984. After the release of the *Ei* EP later that year the guys asked me to join them permanently.



Jappe: The absolute best gig was, like Perttula says, at Lepakko 85. With us were Rattus, Maho Neitsyt, and Painajainen. There is VHS footage of that gig, but it's recorded so poorly that you can't really tell what song we are playing at times, but in 85-86 we were at our very best form.

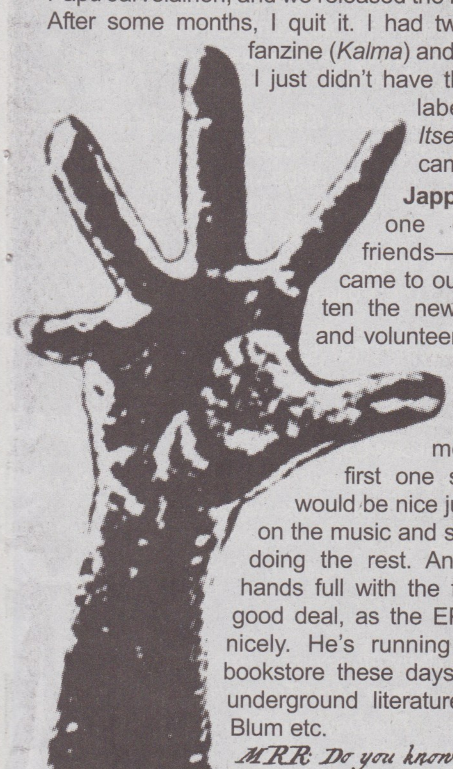
MRR: Your first EP was self-released, right? Do you have any stories about that release? Why did you decide to release it yourselves?

Jappe: Yes, it was self-released, mainly because nobody else would do it. Almost all the records at that time were published by Propaganda records, but why not do it ourselves, we thought. All the other new bands were doing the same, Sekaannus, Massacre, and bands like that. Everything in the studio went quite well, for being the first time. The place was called Laser studio, and it was built in an old barn. It was run by a religious fanatic fool, but the guy who did the actual recording/mixing was a hippie called Pertti Palonen, and he has quite a lot to do in how both of the EPs and the demo sound. We have only good memories of him. He is probably the main reason why all of our recordings were done in that place. If I remember correctly, Kaaos and Destrucktions did at least some of their recordings there as well.

MRR: How did Rat Poison arrange to release the 2nd EP?

Pete: I was one of the forming owners of the label, with Papu Jarvelainen, and we released the Kuolleet Kukat EP. After some months, I quit it. I had two bands, I did a fanzine (*Kalma*) and I was working, so I just didn't have the time. I left the label before the *Itsenaisyyspaiva* EP came out.

Jappe: Yea, Papu was one of our closest friends—he still is. He came to our rehearsal to listen the new songs we had, and volunteered to pay for the second EP right away. It was only two or three months after the first one so we thought it would be nice just to concentrate on the music and stuff, while he was doing the rest. And I still had my hands full with the first EP. It was a good deal, as the EP came out quite nicely. He's running a second-hand bookstore these days, lots of political, underground literature, like Chomsky, Blum etc.



MRR: Do you know the pressing information for these two EPs? Is it true that there are two different sleeve variations for the second EP?

Jappe: Yes, there's not too much difference amongst the first 800 copies of the second EP. Only the address of The Rat Poison records. I had a talk with Papu a while a go and he said the last 200 copies of the second EP were sold to Vilenius (Propaganda records), and he sold some of them to Vote (P.Tuotanto). With those 200 copies, we can't be sure which covers were used and what was added to them. Papu remembers that 800 copies had covers made, but the last 200 were sold without them. So Vilenius might have done covers for the rest. If there are lyrics missing or something, then somebody at some point left them out. The *Ei* EP was pressed in a total of 1000 copies.

Perttula: I remember there were two different cover versions for the *Ei* EP too. The second set of 500 copies have an advert of *Itsenaisyypaiva* EP on the back-sleeve and picture of the band singing backgrounds for the second EP. The first 500 have two numb faces in the same spot.

MRR: On the discography CD, there are three demo tracks. When were these recorded? Why were they never released in the 80s?

Perttula: They were recorded in February 1986. Those tracks were never meant to be released. You don't release a demo, right? We were going to record the songs again later with more time in the studio. At the time, we were looking for somebody to release an album for us, but of course never found anybody. Back then everybody thought the demo was crap and now most people say it's the best stuff. Ain't it strange? It was recorded and mixed in five hours because we didn't have any more money. I think both of the EP's were done completely sober, but that's not the case with the demo.

Jappe: Yeah, the demo songs were really hated among the punks. It almost seemed nobody liked 'em at all, though after 20 years the things really have changed dramatically. I remember I was sober for the demo too. There's no way in hell I could play those songs drunk...

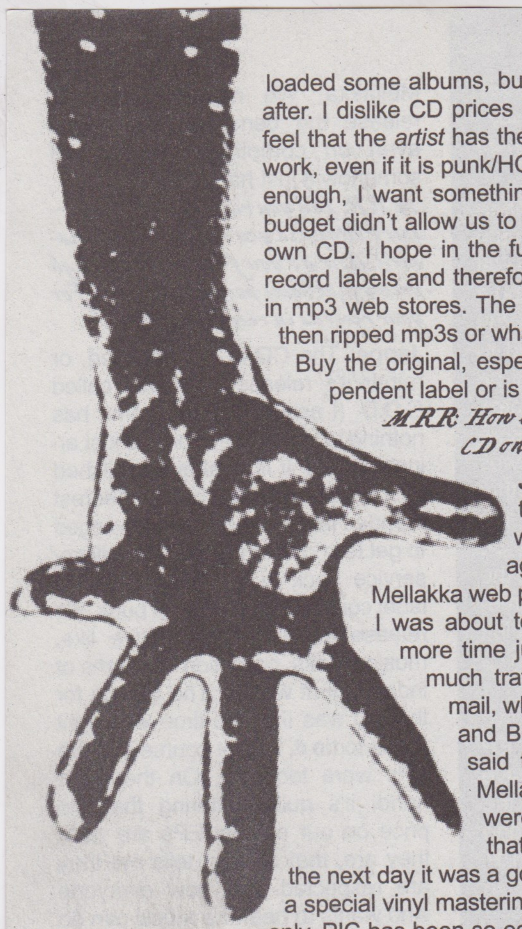
Pete: Actually, if I remember right, we went to studio because we had some free time in Laser studio. Mellakka and Pohjasakka had been there four times already, so it was like kind of gift from the studio. And because I played in both of the bands, we took the whole five hours for Mellakka. We never wanted to release the demo anywhere, not even on compilation tapes, but somehow it just happened.

MRR: Did you release the CD yourself? Why did you decide to do a reissue? How do you feel about the high prices that some people have paid for your records in recent years?

Jappe: The CD is self-released, or rather it's released on label called G.O.D. (I assure you the name has nothing to do with religion, it's just an inside joke). It is a label established by myself and one of my dearest friends Hantta, who I was privileged to get to know during my non-military service back in the 80s. Its not a label concentrating only on punk, we release all kinds of stuff we like, music, books, collection of poems of independent writers. The reason for the CD was that the time was right for us to do it, and of course that the EPs were too rare. On the other hand, it's quite flattering that the price on our original EPs are what they are, that at least tells me they are respected. But now everyone who wants to hear the music can do so without paying a month's salary, if they were lucky enough to find any copies in the first place. There have been several attempts to make a Mellakka collection album over the years, but mostly by people we don't really know. Some of them were quite close to releasing something. When I resigned from my day job after being totally burned out by its meaninglessness about two years ago, I started to plan the reissue. A little later, I called every Mellakka project off and announced the self-release. And I'm very pleased it went that way, we would have been missing a lot if we didn't do so. I have met and contacted a lot of the guys from 80s, the ex-members of Mellakka, and received lots of mail from people all over the world supporting the release; it really has been overwhelming. This is the time to say thank you all the hardcore Mellakka fans out there.

MRR: On your website, you have a practice tape available for downloading. What is your opinion on downloading music? For example, if people download the CD instead of buying it, how do you feel?

Jappe: I was going through some old tapes and found that practice tape, it sounded so clear that I just thought it would be nice for people to hear. Because we sell CDs and T-shirts, it's cool to have something completely free. I have never been a fan of the mp3 format. I have down-



loaded some albums, but usually end up buying the real album after. I dislike CD prices in general. At the same time I strongly feel that the *artist* has the right to get some reward from his/her work, even if it is punk/HC, or whatever. For me, the music is not enough, I want something to hold and read—even though our budget didn't allow us to include too much of that reading in our own CD. I hope in the future we see lots of small independent record labels and therefore lower prices on CDs. I don't believe in mp3 web stores. The original CD/vinyl always sounds better then ripped mp3s or whatever other web format there might be. Buy the original, especially if it is released through an independent label or is a self-release.

MRR: How did you arrange for the re-release of the CD on vinyl by Partners in Crime?

Jappe: This was just like PIC are saying themselves: it's "a project out of woodwork." It all came together a few months ago. At the time I was re-coding the Mellakka web pages, changes to email addresses, etc. I was about to read the old Mellakka mailbox once more time just in case, and there hadn't been too much traffic there anymore. I saw one unread mail, which was from Partner's In Crime's Shari and Billy. It had been there for a while. They said that they would be interested in doing Mellakka *R.I.P.* as a US vinyl version. They were very serious and so sincere about it that we only thought it over one night and the next day it was a go. We went back to the studio and made a special vinyl mastering of the *R.I.P* recordings for this release only. PIC has been so easy and fun to work with. They are great people and the record is going to be awesome.

MRR: Do you have any plans for playing shows now? How do you feel about the reunions of bands such as Rattus and Kaaos, or even Discharge?

Pete: I don't have anything to against it. I've seen a lot of old bands playing because now I live in Prague, Czech Republic, and there are lots of happenings here. I've seen bands like Subhumans, Damned, Chaos UK, Chelsea, etc. But I think you have to practice a lot and play well at the gigs, or otherwise there's no sense to doing it.

Jappe: We have been talking in a half-serious way about going to rehearsal one of these days; we haven't been talking about any gigs. But you never know. I don't think there's anything wrong with the reunions. It's great. Perttula and I just saw Discharge a while ago when they were played here in Finland.

Perttula: It would be extremely difficult arranging rehearsals, as we live so far away from each other. And like Pete says, without a hard practice the music would suck for sure. I think there's no point in doing a reunion if you don't have any new material. Discharge returned with an album of great new songs. I think they are as good as twenty years ago. Last year I saw Rattus and they were better than I expected. I don't know if they did anything new, though.

MRR: Are you currently involved in the punk scene at all?

Perttula: Not really. I go to gigs occasionally. I went to see Discharge. I don't know much about the new bands. A couple of years ago I saw From Ashes Rise in Vaasa and I think they were great.

Jappe: In the last year and a half, mostly because of the Mellakka release, I would say yes. Before that, not at all for a long time. At some point, I didn't care if there was a scene left or not. I went on with my life without that knowledge. I have seen many of my friends from those HC times grow up to be strong individuals, and that is what makes me happy. I like to think of myself as one too. I see the punk scene as a very good scene for a young person to grow up in. I'm not saying you have to leave it, like myself the attitude stays with you all your life. Anyways it's quite easy to observe the scene through the forums on the internet these days, and I have Mika from Viimeinen Kolonna living next door, so I have a clue of what's going on, at least in the Finnish scene now. And like Perttula, I go to occasional gigs as well.

Pete: I always try to go if something interesting happens here. Last November I saw Ratos de Porao here in Prague and it was *great*. But the thing that I don't like at all is that even in punk, there's fucking scenes with the scene. Sometimes it pisses me off a lot.

MRR: What are you five favorite punk / hardcore songs of all time?

Jappe: The last and most difficult question! There are so many great songs, it almost feels wrong/impossible to mention only five. It would be very easy to name all the songs by Discharge (until you-know-what-album), Dead Kennedys, or Lama, for instance. Among the others these five songs have "it". Not in any order.

1. Discharge – "The Possibility Of Life's Destruction" and intro.
2. Dead Kennedys - "Riot" (live at San Francisco VHS)
3. Destrucktions – "Kenella On Valta"
4. Bad Brains – "Pay to Cum"
5. Lama – "Ajatuksen Loppu"

Pete: It's not possible to say. There are so many good songs in the world. I can name whole albums but not only single song. Not in any order of course.

1. Discharge – *Hear Nothing, See Nothing, Say Nothing LP*
2. Lama – LP
3. GBH – *City Baby Attacked By Rats LP*
4. Sex Pistols – *Never Mind The Bollocks LP*
5. Subhumans – *The Day The Country Died LP.* And never forget Motörhead !!

Perttula: Now that's a tough question! I like almost all kinds of music and my top five is changing daily. Of course, Discharge is the ultimate hardcore band (Hell, they invented the whole genre!), but they have loads of great songs so how to pick up just one? I'm going to do like Pete and pick up some records:

1. Discharge – *Hear Nothing, See Nothing, Say Nothing* LP
2. Terveet Kädet: *Ääretön Joulu* EP
3. Bad Brains: ROIR cassette
4. DRI: *Dirty Rotten* LP
5. Black Flag: *First Four Years* LP

BATTLESHIP

Interview by Vince Horner **Photos by Mark Murrmann**

Oakland, California's Battleship isn't out to please anyone or make friends, but they've been hard to ignore, turning heads up and down the West Coast with explosive live shows packed with rage and fury. They have a sound that's hard to pin down. Jarring and chaotic, their angular discordance is held together by one of the best drummers I've seen in years. It's sure to get your pulse going. Here's what they had to say.

MRR: How did the four of you come together and start playing music?

Bean: Aleks and I spent a lot of time in Santa Cruz. It's kind of like a prison down there, so we got to know each other pretty well. When he finally moved up here to Oakland, we conned Joe into starting this band. Originally, we weren't going have a guitar player.

Aleks: We did two shows without a guitar player.

Daniel: And you guys sucked. *[Laughter]*

Aleks: I think it was the best period of the band. It's all been downhill since. *[Laughter]*

MRR: Tell me about playing as a three-piece. Has much changed since then?

Bean: It's only happened twice.

Daniel: Yeah, and he hit two girls in the head with his bass!

Aleks: I was really excited about having a really rhythm-oriented band with just percussion and bass, stripping it down, being really basic. We didn't want to have to settle for just any guitar player, and we didn't want to wait. At first, we wanted a guitar player that didn't know how to play at all. Then we found Daniel who knows how to play guitar really well, but he messes with that by using weird tunings, so it sounds like he doesn't know what he's doing.

MRR: Bean, you hit two girls in the head with your bass?

Bean: It was the first show we played. At some point, I just went a little too crazy and ended up in the crowd. Somehow, the bass banged into our drummer's girlfriend, Amy's, face.

Joe: No, your glasses fell off, she bent down to get them, and then you hit her.

Bean: All I know is that there was blood everywhere and we spent the rest of the night making sure she didn't fall asleep because we weren't sure if she would wake up.

Daniel: I think your bass has hit all of us. I saw Joe take one from you the other day.

Aleks: I still have a scar on my arm from your bass.

Bean: Usually when something gets hurt or broken it's not on purpose, unless it's me hitting Aleks. *[Laughter]*

MRR: Broken noses aside, you guys seem to have developed a reputation for putting on really wild and chaotic live shows. I was wondering how you feel about that.

Bean: For me, when it comes to seeing a band live, the most important thing is that it's not just like the record. When everything is perfectly well planned it's boring, I don't know why I'm seeing the band, I might as well go home and

listen to the record. But, it's a double-edged sword. I think it's really important that we put on a good show and play passionately. But, at the same time, I like to make sure we can play the songs well. One thing that really bugs me is that sometimes I look out there and I see this big bro fest, all these fucking *dudes* being totally violent and obnoxious. I have this fear that we'll become a bro-rock band with a bunch of dudes just pummeling each other at every one of our shows.

Aleks: The best shows we've had are the ones where people go crazy and I can't even sing the songs because everyone is going so nuts. Half the time guitars get unplugged, but it's rad.

Bean: I love the chaos of that.

Aleks: But there's a certain group of people that'll come to shows that think the front of the stage is warfare. I don't think there's anything wrong with people bumping into each other, and every once and a while walking away with a bruise, but it sucks when people would that rather fight than dance. It bums me out. I've reacted to it a couple different ways. At one show, this guy started punching a friend of mine in the face, and then punched me in the face a few times. We had to stop the show. My first reaction was to give him the finger and tell him to fuck off, which ended up being a bad idea because it just got him more worked up.

MRR: It seems like the dynamic has worked well for you, but a lot of times it can work against a band, as far as musical credibility. Do you ever get worried about it being seen as a gimmick or people writing you off because of it?

Daniel: It's important that it doesn't become a gimmick, but it is fun to go crazy. There are other things we're interested in. That's just one part of it.

Bean: Definitely. I mean, we play like that just because that's the way we play. There's a possibility for it to be something less than that.

Aleks: I don't think we're at a level where it really matters. We're just happy that people are there. We're not like "Oh, do people think we're a gimmick band?" I do worry about it being more just a show than music.

Joe: As long as everyone is having fun, that's the main thing. I don't think it can become a gimmick if the band is being honest. I've played in other bands where there was a point where I felt like I *had* to move around and act in a certain way.

Aleks: Good point. If a show comes around and we're like, "Now is the time to act wild and crazy!" then that's a gimmick, if we're not feeling it. But it's not that way. We're just having a good time. There's one song where the most damage always happens, and a lot of nights we don't play it because we're just not feeling it.

MRR: It seems like you always seem to break something when you play. Is that ever a problem?

Daniel: My amp's in the shop right now.

Bean: We've broken so many cords and mike stands. I've broken the neck on my bass. I'm starting to wonder if I should go into the guitar repair business because I have so much experience with it. It's disturbing. I'm really into the idea of fixing and maintaining my equipment myself. I almost relish having something broken, then I can force myself to learn to fix it. I want to take apart one of Daniel's guitars and completely rewire it. He won't let me, yet.

Aleks: I break a mike stand like every three, even every two shows. And microphones — it sucks. Now I bring my own mike stands because sound guys are always giving me shit about it. And I keep breaking them!

MRR: I've heard Battleship described as arty and experimental, sometimes with negative connotations. How do you react to that, and how would you describe yourself?

Bean: That's what's wrong with America. Intellectual is a bad word in America. That's a bunch of bullshit. Why would you want not to be smart? Fuck that!

Joe: I don't think we're arty or experimental. I can see how arty can be a bad word. I wouldn't mind if we were more experimental.

Bean: Maybe we sound a little bit arty, but I don't think we lack soul or integrity. I listen to some experimental music and we are not experimental at all.

Daniel: Whenever someone asks me, I just say we're a high-energy band. I think that does us justice more than just calling us a punk band.

Bean: Which is fine, because high-energy is actually a type of really awful house music.

Daniel: Okay, we play loud.

Bean: Our band is a conflict of interests. It's like trying to get out of a straitjacket.

Daniel: Bands aren't fun when people are on the same musical wavelength. When people try to sound like one specific band or one specific genre. We're all into different kinds of music. That conflict creates a lot of tension, in a good way. It works.

MRR: It seems like you guys can be pretty all over the place when it comes to where and whom you play with. Where do you like playing the most?

Aleks: We prefer basements.

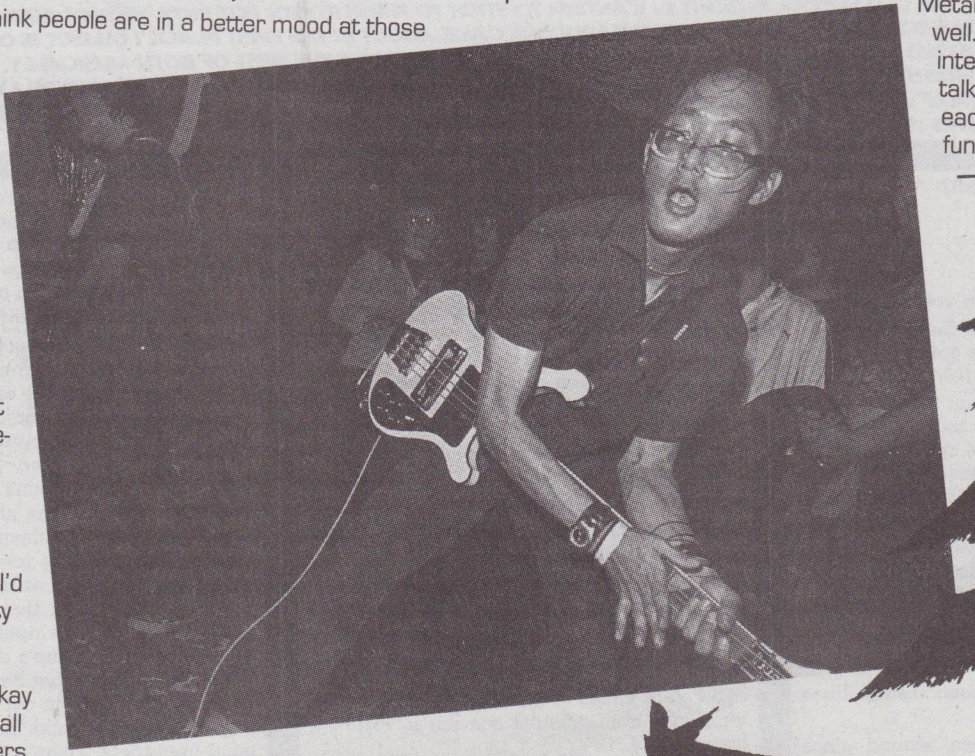
Bean: Yeah, when we're playing in some shitty basement with no PA the shows end up being better, but on the other hand, it's also cool to be able to hear yourself while you play.

Daniel: At bigger clubs it's harder to feed off of the energy of the crowd.

Aleks: I think basements are always better. I always have the most fun at house parties. The bigger the venue gets, the less fun it is. And I love playing with bands that don't sound anything like us. I really liked playing with the Get Hustle and the Gris Gris. We're all totally different-sounding bands, and the people who liked them usually hated us, but I think it's great. Those shows at Gilman Street where all five bands sound the same — I dunno, it gets boring.

Daniel: That's the great thing about Oakland right now. There are a lot of warehouse spaces having shows that don't cost anything or almost anything. I don't think anywhere else has that amount of warehouses to play. Oakland is special in that way. More people come to warehouse shows because they're cheaper and no one here has any money.

Joe: Yeah, and I think people are in a better mood at those shows.



Bean: Because they don't have to pay four bucks for a beer like they would at a show in San Francisco!

MRR: You guys just put out a record. Could you tell me about it?

Bean: We thought we'd put out a one-sided 12" to save money. Of course, we ended up not saving any money.

Aleks: Either way, I'd rather have twenty minutes of really good music than forty minutes of okay music. Screening all of the record covers ourselves was a pain in the fucking ass.

Bean: It's a pain in the ass but so much more rewarding.

Aleks: We'd also planned on spray painting the blank side of the record, but Mitch, who put out the record, wasn't so hot on the idea. So we did about fifteen or twenty then he pulled the plug.

MRR: You've played up and down the West Coast a lot, but haven't toured the rest of the country, right? Do you have anything lined up for the future?

Bean: Nothing less than world domination.

Aleks: A North Korean tour.

Bean: They won't let me come back if we do that!

Aleks: I'm cool with that.

Bean: Better get used to eating roots and sticks.

Daniel: We're working on a couple 7"s, hopefully recording another full-length on Raw Deluxe within the next year. Oh, and a longer rat tail for Bean.

Aleks: I don't know. We're the most interesting people in the world.

Joe: We should just write a fake interview.

MRR: You know that's what the Coachwhips did [in MRR #237].

Bean: Yeah. My friend wrote that interview. It was terrible!

Aleks: A terrible fake interview?

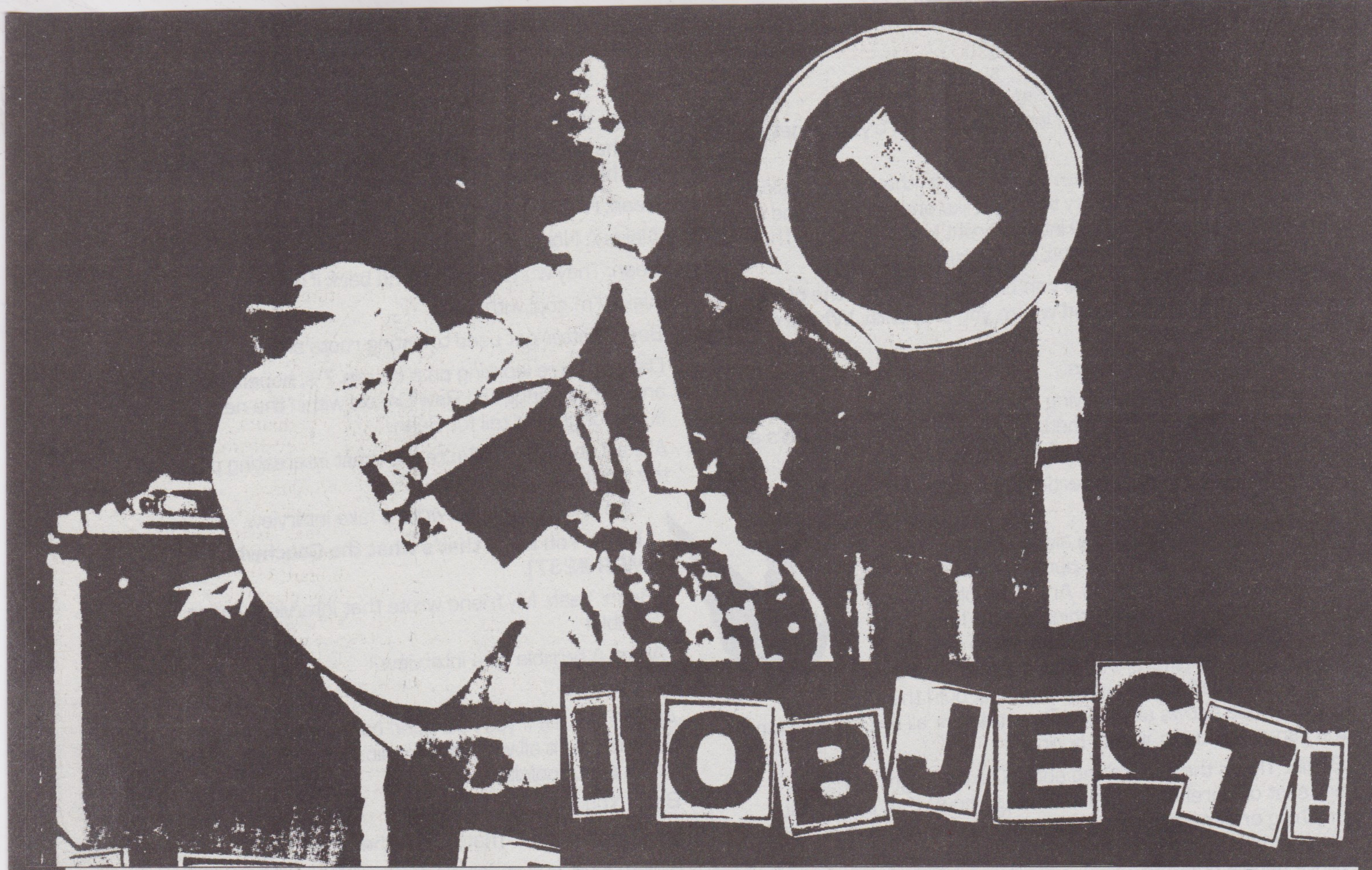
Bean: Yeah.

Aleks: I feel like if you're a good band you don't have much to say. You say it all with your music. I mean, I could talk for hours about politics.

Bean: You already did, jackass.

Joe: Band drama. That's what they want, right?

Aleks: Dude, our guitar player is such a dick. I hate that guy. He keeps trying to screw up my solo project. You know, Metallica, they interview well. I read this *Playboy* interview; they were talking trash about each other. So fucking funny. Brilliant!



I OBJECT!

WHEN IT COMES TO OLD SCHOOL VERSUS NEW SCHOOL, BOTH SIDES ARE HALF RIGHT AND HALF WRONG. THE NEW SCHOOL HAS THE RIGHT IDEA IN WANTING TO MOVE FORWARD AND NOT BE CONFINED, BUT IS OFTEN QUICK TO ABANDON THE ROOTS AND ETHICS THAT SETS PUNK MUSIC APART. THE OLD SCHOOL IS RIGHT IN WANTING TO STICK TO THESE ROOTS, BUT PUTS "RETRO" ABOVE RELEVANCE, WHICH CAN OFTEN THE SUPERCEDE REASONS FOR WHICH HARDCORE CAME ABOUT IN THE FIRST PLACE. I OBJECT IS ONE BAND WHO HAS THE RIGHT IDEA: PLAYING FAST, AGGRESSIVE HARDCORE PUNK THAT COMBINES THE BEST OF BOTH. MUSICALLY, THEY PLAY THE TRIED-AND-TRUE, EARLY 80S STYLE HARDCORE WITHOUT STICKING EXCLUSIVELY TO THE FORMULA, WHILE LYRICALLY THEY SLAY BOTH THE "GRIM YET VAGUE" AND "STABBED IN THE BACK" CLICHÉS, OFFERING PERSONAL AND SOCIAL COMMENTARY THAT OFFERS A GLIMPSE INTO THEIR LIVES AND HEADS.

INTERVIEW BY DAN GOETZ   PHOTOS BY AL QUINT

MRR: Name and instrument?

Ryan: Ryan, bass.

Barb: Barb, vocals.

Steve: Steve, drums.

Biff: Biff, guitar and backing vocals.

MRR: How has response to the record been, and how has the tour been going so far? I'm guessing this is your first US tour?

Barb: This is our first US tour. We've gone on two two-week and ten-day tours, so this will be our first one around the country, and it's seven weeks. Also, our first record went out of print, so we repressed it for the trip, and we have a new split record out with Forever Youth. The tour's been going good.

Ryan: The first record is also a split release with a label called Died At Birth records out of Australia, which is available for kids over there through that label, xdiedatbirthx@hotmail.com.

MRR: The band has only been around since March of 2003?

Ryan: No, the band's been around since January 5th, 2003.

MRR: You say you're a band from all over New York state. [Barb and Ryan] are from Olean, but Biff and Steve, where are you from?

Biff: I'm from Buffalo, New York.

Steve: I live in Syracuse, which is the exact center of New York.

MRR: What's the scene like in western upstate NY? I always thought of bands like Buried Alive in Buffalo, or Earth Crisis for Syracuse, when I think of those regions, but in the past few months, I've been hearing about a spirited, straight-up DIY hardcore punk scene with bands that play in the fast, early 80s style, and I'm curious as to how long this has been going and thriving, and how it came about. Did it come about separately from the tough guy scene, was it a reaction to it, what exactly?

Steve: Well, ever since I started going to shows in the mid-to-late 90s, Syracuse—because of Earth Crisis and stuff like that—only had hardcore shows. So in the late nineties and the last few years, there is the hardcore scene, but now there's a fastcore scene and there's definitely a crust scene, so it's all kind of splintered out for a change, which is pretty nice. There's not a whole lot of different bands in Syracuse, but there are a lot of kids from different scenes, so there's a little variety.

Barb: When I first started going to shows in 1999, in Olean, NY, which is a small town, there wasn't really a definition between what hardcore and punk scenes were. Everything was more or less one. Later on when I lived in Rochester and Buffalo, I noticed a division in the scene and it was a very strange thing for me, to know that there was a difference between hardcore and punk. But the scene now in Rochester is awesome, though there is a definite split from the hardcore scene. In Olean, I'm seeing things split between the more floorpunching kind of kids and the punk kids who like to ride their bikes.

Ryan: It's really kind of sad because Olean has a pretty long, rich history of hardcore and punk dating back to the early 80s that a lot of people don't know about, but it's always been the same kids. If there were a show, there'd be a hundred to two hundred kids just because there was a punk show. I think that's one of the great things about small towns—when you walk downtown, you see the same kids everyday. They're your neighbors, they're the people who work at the store; there's not this neighborhood or that neighborhood, it's just a town. In Olean right now, just to mention a few bands, there's a band called Splag, for whom the label that Barb and I run, Punks Before Profits, just put out a record. They're a male/female crust band, like the only hardcore band from there. There's From Within, which is a metal band, but also just supportive kids who will go to punk shows. To also name a few awesome Rochester bands there are the eighties-sounding hardcore punk bands like Destrux, Fatality, Spoonful of Vicodin, Bludwulf, Warsquad, SFD, Finisher, The Rare Ones. The list goes on. It's pretty out of control right now in Rochester. Buffalo's the same way, a lot of really good bands: CTS, Skate Korpse, Little Man Pist (RIP), Oppressed Youth, plus many more. There's a really young scene coming up, that I think is sparking a lot of new interest and a lot of new kids that are excited and energetic, instead of bored and pissed off and jaded.

MRR: Nothing wrong with being pissed off, as long as it doesn't get the best of you.

Ryan: Yeah, definitely. They're pissed off in a good way.

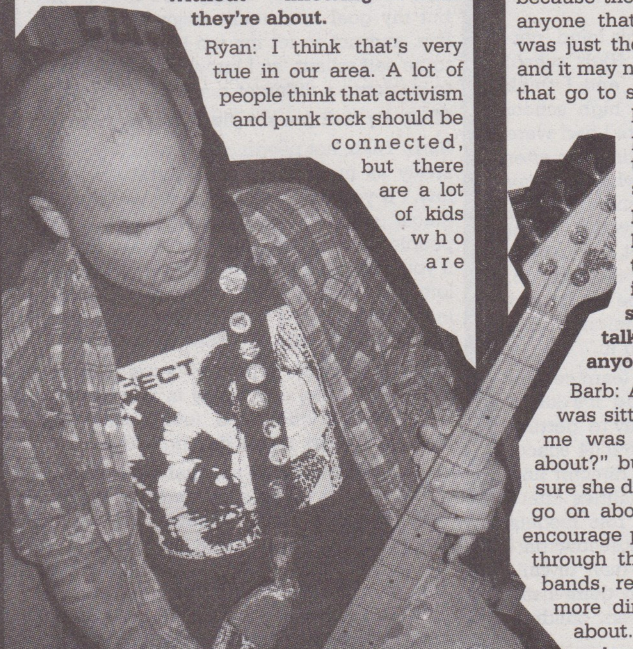
Biff: Since I've been going to shows in Buffalo, there's been a decent DIY hardcore punk scene.

MRR: What's the political and socio-economic climate like in these areas, and what do you think it has to do with pouring fuel on the fire, so to speak?

Ryan: I think everyone in the band has different views on this, but I would say that when I first moved to Buffalo, punk and politics were somewhat connected, I would say it's pretty much the opposite now. You'll have activist kids who will be at shows sometimes, but their interest is more in supporting the community. Unfortunately, with the "core" kids who are really into the music and playing in bands, not too many of them in Western NY are involved with a lot of political stuff. I think that a lot of the kids in the bands I mentioned are building something, though. They're not apolitical, they're just active on a different social level than the kids who are into protesting and whatnot.

Biff: That's not 100% straight-up all the time the way it goes in Buffalo. There's a band, the Painted Ladies, who are all female activists from the Buffalo area. They're a dance-y kinda band, and they play a lot of punk shows.

MRR: So it seems like there is more of a connection between the bands that are associated with activism and the bands that are connected to punk. In a lot of places, it seems like the activist types will come into punk with their own agenda without trying to become a part of the community or getting to know any of the kids, just pushing their own thing and looking down on these kids without knowing what they're about.



Ryan: I think that's very true in our area. A lot of people think that activism and punk rock should be connected, but there are a lot of kids who are into punk and hardcore who feel it deeply in their stomachs. They go to shows because it's how they get their aggression out, and I think there's a lot of anger between both sides when activist kids or whatnot want to come in and see it as something else, punk kids just running into each other and going crazy. I think it's good that activists and political kids are involved with punk, but they need to realize that punk can be its own form of activism.

MRR: How does relative wealth or poverty fit into things?

Ryan: Our area is mostly lower to middle class, with some upper class, white punk rock kids. Everyone's pretty much from the same background here. None of us are living or eating in dumpsters.

Biff: At least not involuntarily.

Ryan: We are eating garbage though [*laughs*].

MRR: Barb, do you write most of the lyrics or is it more of a group effort?

Barb: Ryan and I both write lyrics. But topics-wise, we discuss lyrical content as a band.

MRR: I was gonna ask about the inspiration behind "My Kid Has a Kid." Have either of you worked or volunteered with girls like that?

Barb: This song is not about volunteering with inner city girls but it is about seeing poverty and struggling firsthand and dealing with it on a personal level. There's this place called Planned Parenthood that offers birth control, counseling, etc., to the low-income women of the community, where cost is based on income. They have certain designated teen hours where it'll be for kids as young as nine or ten. The people that were there when I was there seemed really depressed about their situations: inner-city poverty and really young girls almost feeling like they needed to be on birth control because their purpose was to have sex with anyone that happened to be around. That was just the vibe that I got from the room, and it may not be a lot of those particular girls that go to shows and hear me discuss this, but I think it's an issue that people need to be aware of and face the fact that some people live in situations like that.

MRR: You talk about your band being a vehicle for communication and ideas, and I'm wondering if you've had anyone who's seen or heard your band write or talk to you about your lyrics, and has anyone with disagreements done this?

Barb: Actually, today after we played, I was sitting on a couch and a girl next to me was like "So, what are your songs about?" but it's too broad a thing, and I'm sure she didn't want me to just sit there and go on about all our lyrics, but I generally encourage people to look into lyrical content through the web sites and lyric sheets of bands, records, or to ask people in bands more directly what particular songs are about. A lot of people approach me about the lyrics; some disagree. That is the point. It's mostly girls expressing their longing to be in bands and get more involved. And that rules. Mission accomplished. When releases don't have lyric sheets, it's like a slap in the face.

Ryan: As far as explaining songs and talking a lot between songs, we've run into both positive and negative aspects of it. On one line, I think it gives a lot of people a feeling that these guys and girl seem personal, so I can go up and talk to them, and hang out. On another level, I think it turns people off sometimes. A lot of people who are into hardcore punk just want to go to shows and hear the music, start to finish, "Shut up and play." I think all of us try not to be overbearing. But I think it's not really what we say when we play; its more or less the couple of things that we're trying to say. By saying something right when we start, we're trying to open up the lines of communication: there's no stage here, no rock stars here, we just want to hang out with you after the show.

MRR: What are your takes on the statement that hardcore and punk kids do too much preaching to the choir and could be doing more to effect positive change within society? Based on what you've said so far, it seems like this isn't as clear-cut, since you play a lot of small towns and don't have generic lyrics.

Barb: I think that with talking about certain things at shows, you'd think that someone might assume that everyone already knows and everyone is already aware that this is how punk kids feel or what not, and obviously that's a really bad assumption because if it's someone's first time at a show, they might be like "Wow, I wasn't aware of that," and saying that you're preaching to the choir or that you're talking too much is narrow-minded because well maybe some people realize that we don't know everything. We need to learn and expand our minds. And inspire others.

Biff: We're all straightedge in this band, and I'd like to think that we're all pretty accepting, pretty laid back straightedge kids. I don't want to speak for everybody, but I hang out at parties, I hang out at bars with my friends who do drink, who do other such things, and I don't care.

Ryan: 'Cuz he's a sellout [*laughter*].

Biff: It's a personal thing, and I'm sure that a lot of people we're gonna encounter while playing shows have had negative experiences with kids who claim to be straightedge, and I think that's another thing that's important, that we keep the lines of communication open.

Ryan: One thing I'd say, just to add to that, is that the preaching to the choir thing is total bullshit. When people say "Oh, it's real easy to be in a punk band and go out and talk to kids who are just left wing and the same as you are," but I don't care what show you're playing, I don't care if you're playing San Francisco, or you're playing in bumfuck USA, but I'm just saying that if you have something to say, there's gonna be different opinions in the room. Especially today, you have conservativepunk.com, you have Michael Graves, ex-singer of the new Misfits, campaigning for Bush on his band's punk rock tour, and you

never know what kinds of kids you're gonna run into. It's 2004, there are all these different genres of punk kids.

Biff: And accessible punk rock.

Ryan: Yeah, exactly, and so speaking of these things is important, if bands think they're just preaching to the converted, they should be sliced with a knife [*laughs*], well, take out that last part.

MRR: How about stabbed in the back? [*laughter*] What are you feelings on DIY being all ages all the time?

Ryan: I gotta say that the only thing that's standard on this tour is that we're doing our best to play all ages shows. Like, we have a song about playing all ages shows on the new split with Forever Youth, and it's really important just to do our best. We're not gonna be like "We only play all ages shows," but we *try* to only play all ages shows. There have been certain times and will be certain times where it can't be done, but kids get snuck in the back door or whatnot. All ages shows are something we're trying to push, and I think that more bands need to look into a little bit more.

Barb: The thing about age restrictions is an issue that I don't think a lot of people care to address anymore. It's pretty disturbing, because I just turned 21 and even though I can now go to 21-plus shows, I'm still not going to. A lot of my friends are 12 and 13, and that song is also about how me as a twenty-something hanging out with 12-year olds. People can joke about how that's being a loser, but I think it's really important to realize that the young kids are the future of the scene, and they're the ones that should be welcomed.

Biff: The young kids are fun! They're jumping off the wall, dancing.

MRR: Something I forgot to ask earlier, I know you [*Ryan and Barb*] run a label, but what do y'all do, both in and out of hardcore?

Ryan: I only do hardcore for a living [*laughter*]. Right now, my whole life has been consumed mostly by punk and hardcore, that's pretty much it. There are certain things that I've thought about doing, but I just want to be a full-time punk rocker for the rest of my life. I have other interests, including wrestling, but besides that, skateboarding and punk rock.

EVERYONE'S PRETTY MUCH FROM THE SAME BACKGROUND HERE. NONE OF US ARE LIVING OR EATING IN DUMPSTERS.

MRR: You told me earlier tonight that you were thinking about being a guidance counselor.

Ryan: That's one thing I wouldn't mind, getting involved with kids more. High school was a really rough experience, and I think one of the worst things about high school was that the guidance counselors I had were saying that there was only one direction after high school, like if you don't do what they say in high school, you're pretty much fucked, and it scared me because I believed it. When I first dropped out of high school, I was really scared. I didn't know what I was gonna do, and I thought I was just gonna be a bum and a loser. Working with kids is definitely something I would like to get involved in.

Barb: I think kids are starting to learn certain behaviors at a younger age, and it's kinda scary to think about where they're getting these values. I worked the 2003/2004 school year as an after-school program director and seeing how the parents' personalities affect the children is insane. Positive role models are vital. The hardest thing was seeing parents use phrases such as "that's gay" or calling someone a faggot. And then there's me trying to think of a way to prevent children from learning those behaviors.

MRR: I wanted to ask you about your song "Important Things;" I was curious, and I don't entirely disagree with you, about doing what you love being more than just a job, but a lot of punk and hardcore kids do work shit jobs.

Barb: I think a lot of people who dedicate their lives to punk and hardcore think "careers" aren't part of that plan, not because it's not possible, but because some people don't want that permanent thing in their lives. The song is mostly about how my sister and I had the very typical talk about "Aren't you gonna be something?" kind of thing. You know, my sister and her husband both have their own businesses that are doing really well, and they have a family and own their own house, have a couple SUVs or whatever, and they are really happy and that is great, but my goal is to really enjoy the life that I live, and not to let my job be my worth, and to be self reliant, so I know that it is possible to go down a different road.

MRR: By living a simple lifestyle, then.

Barb: Yeah, not needing to consume as excessively as most people do, getting paid "too low," if you will, and not really working that much, getting by easily, living with a ton of people. Just my preferred lifestyle. It's great if you can live with thirteen people, and make lofts and stuff. I mean, it's not for everyone, but it definitely is a really great experience, and you can really get close to people.

Steve: I work at a grocery store and go to school full time, and I play in four bands, so with school, work, and four bands, that's pretty much my whole day right there.

Ryan: I just wanted to say that with what people do besides playing in bands, to punks out there, younger, older, whoever, that feel like they've hit a certain age and they're like "Okay, I've been punk for this many years, been going to shows and playing in bands, I gotta find something to do with my life," I just want to say that there's absolutely nothing

wrong with taking either route. If you just want to be a punk rocker and hang out, play in bands, go to shows, whatnot, you can do that until the day you die. There's no set of rules that says you can't. I just read a lot of interviews where they're like "Well I'm really into punk now, but I'm gonna go onto this, or this," which is very cool, seeing punks do things in society, but full-time punk rockers are also always needed and accepted in the world.

Steve: And hired by Barb and Ryan to run their label [*laughs*].

MRR: That actually made me think of something else on a similar note. Nowadays, you have a lot more punks over thirty and even a few over forty than you did twenty years ago, and as far as punks getting older, they're more likely to be having kids and doing other stuff, and there is all the emphasis on DIY and the five dollar show. It's pretty easy when you're young and don't have a lot of responsibility, but when you're older and can't really afford to lose all your money if you're raising a kid at home.

Ryan: I have to say that as far as getting to a certain age, I've read a lot of things where older punk guys are like "Well I have kids," and I just want to say that I play in a band called Warsquad, and my friend Joe plays guitar in that band, and he runs a label and distro called Angry Punk, and he is so connected to the punk scene. He can't go to that many shows because he has one kid who's his, and one kid he helps raise, and he works a full-time job, lives in a normal apartment, has to have dinner on the table, blah blah blah, but he's still very tied into the punk scene. He puts out records, he distributes records, he supports new bands, yet over and over again people have proven that theory wrong, that "Now I'm thirty and I have a kid, and I gotta do this or that." It's all up to you.

Steve: Plus, with five-dollar shows and three- or four-dollar 7"s, you have people trying to undercut it or whatever. It's one thing if you live in a town where there's a show every night, but here and there it's not the hardest thing to do. Five bucks isn't that bad, all things considered.

Barb: It's really important for people doing shows to realize that it is expensive to travel and if a show was billed as free or was a very loose donation it really hurts the band. And by loose donation I mean like, hey we're gonna put a cup in the back of the room and hope that some people drop some money in it, because not every band will have their own personal money to spend to get to the next show and be able to survive on the road

Ryan: I have to say, too, about the five-dollar show thing: Not too long ago I saw an old ad for the first DRI 7", which I believe came out in 1985, I could be a couple years off, but in the mid-eighties this 7" was three dollars postage paid, you could get this DRI 7" and that was almost twenty years ago. It's gotten pretty absurd, where I've seen old flyers for Minor Threat or Black Flag and the shows were five dollars. Everything in the world has gone up, except for punk rock stuff. For some reason, by some miracle, $5 shows still do work, but I still see kids trying to undercut it, like "How could we make this show $3 or $4, or $2!" I see a lot of people looking for handouts, like "Your 7" is four dollars?" Well, 7"s are four dollars because it's 2004. Everything has gone up. The oil to make those 7"s, the machines, everything that fuels punk rock and keeps it rolling has gone up, except for the actual prices.

MRR: Well, I think that about wraps it up. Any final comments?

Barb: We have a CD coming out that will have our first two 7"s, live tracks, a CDROM live show and a few new songs; a European 7" on Still Holding On records (stillholdingon.free.fr); and an LP coming out within the next year, so check them out. We will be touring the USA, Mexico, and Puerto Rico in May/June 2005 and in August we will be touring the USA again with FPO from Eastern Europe.

Ryan: Go to www.punksbeforeprofits.com for more info on us or other bands. Or you can email us at punksbeforeprofits@hotmail.com or send mail to us at 537 Caroline St., Rochester, NY 14520. Support international hardcore punk and not just Japanese or Swedish bands. There are a lot of great bands coming out of South America and Southeast Asia, both areas we hope to tour.

Barb: Check out the *Short Fast + Loud* comp; we're gonna be on two First Blood Family comps, and the *Social Conspiracy* comp. Oh, and thank you Dan!!

Steve: If anyone has wrestling videos, they should send them to Ryan.

Biff: Up the punx!

Barb: Last word.

BORN/DEAD
SPRING TOUR

4/13 Minneapolis MN •4/14 Chicago IL • 4/15 Toronto CANADA w/C.C.S.S. • 4/16 Montreal CANADA w/C.C.S.S. • 4/17 Sherbrooke CANADA w/C.C.S.S. • 4/18 off. • 4/19 Boston MA w/C.C.S.S. • 4/20 West Hartford CT w/C.C.S.S. • 4/21 Providence RI w/C.C.S.S. & KYLESA • 4/22 New Jersey w/WITCH HUNT • 4/23 NYC abcnorio (day) NYC (night) w/WITCH HUNT • 4/24 Philly PA w/WITCH HUNT • 4/25 Allentown PA w/ KYLESA • 4/26 Washington D.C. w/KYLESA • 4/27 Richmond VA w/KYLESA • 4/28 Pittsburgh PA w/BEHIND ENEMY LINES

FOR UPDATES GO TO WWW.PRANKRECORDS.COM

NO OPTIONS RECORDS
PO BOX 22285
OAKLAND, CA 94623
nooptions666@yahoo.com

PICTURE FRAME
SEDUCTION

NEW ALBUM
SEX WAR

Buy it From...

WWW.INTERPUNK.COM
WWW.CDBABY.COM
AND ALL GOOD PUNK RECORD STORES

DISTRIBUTED WORLDWIDE VIA CADIZ MUSIC / PINNACLE

MORE INFO + DOWNLOAD FREE TRACKS
www.pictureframeseduction.com

Dear Tonight
THE FICTION
DARK CITY RECORDS
www.darkcityrecords.org

DEAR TONIGHT - THESE ARE WIRES
This release paves the way for DEAR TONIGHT in broken strings and bloody fingers. So sincere, so brutal. CDEP out now on Dark City/Slave Union records
DCR-01/SU-12

The Fiction - The Titus EP
Level-Plane alums playing screamy hardcore that runs the gamut in sound and fury. These dudes helped invent the genre and are helping to rewrite it. 7"ep out now on Dark City.
DCR-02

KILL CRUSH DESTROY - The Weaker We Get...
Thrashy, aggressive, pissed-off hardcore in the vein of nothing you have heard in a long time. Punk fucking rock. CDLP out now on Dark City.
DCR-03

Dark City Records - 624 Lorimer St. - Brooklyn, NY 11211- DARKCITY@darkcityrecords.org

THE NEW YORK RELX
THE NEW YORK RELX
at the end of the day
its all bollocks
OUT NOW!

THE NEXT WAVE OF CLOSE SHAVE
HARD
SKIN
SAME MEAT
DIFFERENT GRAVY

ALSO AVAILABLE:
HARD SKIN
"SAME MEAT, DIFFERENT GRAVY"
NEW CD!!
CD--$12 PPD

"Sold Out Of Love"
Debut Album Out Now!
CD- $12 PPD

TKO RECORDS!

8941 Atlanta Ave., #505 • Huntington Beach, CA 92646
Visit our NEW online store at: www.tkorecords.com

AVAILABLE APRIL '05:
ELECTRIC FRANKENSTEIN
"BURN BRIGHT, BURN FAST"
THE NEW ALBUM!!!

FBF IS BACK

AGATHOCLES / BLOODRED BACTERIA "split" 7" *
Sick grind that makes the world feel alright! Ltd 1000

HE WHO CORRUPTS / FORK KNIFE SPOON "split" 7" *
Ltd split with IL GRIND Vs Strict HC brutality

FORK KNIFE SPOON "all empires fall"CD
Crushing DIY midwest HC w/ screamed political vocals

GODSTOMPER / WATCH ME BURN split 7" Ltd 300
West Coast DIY Grind slaughter w/ full color package!

NUNSLAUGHTER "burn the cross" 7" $6 (not normal price!!)
ltd 666, full color cover, inner sleeve, labels, + flame vinyl
their best studio trax to date! Evil, sick, Black/Death metal-core!

TASTE OF FLESH / SPACE TO BEING split 7"
Indonesia Vs Czech Rep.HC / THRASH / POWER-VIOLENCE
Fast, brutal, non stop power tunage! Split label release

KARNVAPEN ATTACK " (=I=) " 7"
Split label, only 450 copies in USA
Black Bloc fast crust HC ala 80's Finish/Swedish HC

FEAR OF GOD "discography" DBL LP (USA press, ltd 200)
Gatefold Cover w/ huge booklet, poster and sticker!!
Historic GRIND, many unreleased trax! $15 USA / $20 World

COACCION "invertebrado" CD (split release w/Cryptas recs)
Mexico political HC Crust with D-beat influences, great pack

CTHUWULF / THE GAI "split" 7" (ltd 300, 3 label split) $5
Very few copies left, cross your fingers! Thrash / HC Noise sickness

NAILED DOWN "resurrection" CD (waiting on 3x7" covers)
Angry, violent HC. Think early 80's BOSTON style, 16 tracks

BLACK MARKET FETUS / DISCIDER split 7"/CD *
IA fast grind insanity Vs WI political HC crust! (cd=12 xtra trax)

COPEATER "WI GRINDCORE" 12"/CD (LP ltd 666) *
WI Grind mayhem! Napalm Death meets He Who Corrupts

WARCOLLASPE "Crap Scrap" 7" *
homage to DISCHARGE, AMEBIX and ANTISECT, D-beat HC

MACHETAZO "Maggot Sessions" 7" * (Dennis Dread artwork)
First release as full band! Wicked sick GRIND-CORE!

BATHTUB SHITTER "Fertilizer" USA Reissue 7" *
Japan fast wicked shit grind! 2 different trax from original

We have PATCHES, SHIRTS, BUTTONS of FBF BANDS

CATALOG + FBF LOGO STICKER
$1 USA, $2 or 2xIRC WORLD
(your email address gets catalog of all records carried)

*** means vinyl has ltd edition available. These come with bonus silk screen material covers in numbered editions of 50 or 100 copies total. Vinyl is WHITE, and band patches are included. If you want these add $2 per total 7" cost and $5 for LP**

PRICES: USA = Media Mail, Surface everywhere else
7" $4 USA, $5 Can/Mex, $6 World
LP $9 USA, $11 Can/Mex, $16 World
CD $8 USA, $10 Can/MEX, $12 World
For PRIORITY or AIRMAIL ADD the following:
7" $2 USA, $2 Can/Mex, $3 World
LP $3 USA, $3 Can/mex, $4 World

CASH or MONEY ORDERS as PAYMENT ONLY!!
TO: B. MARTA

Email: firstbloodfamily@yahoo.com
Important things write a real letter to insure response

FIRST BLOOD FAMILY

PO BOX 11004
PDX, OR 97211
www.firstbloodfamily.com

first blood family

WEB PAGE (should be up by end of JAN 2005)

---

missing link records

PRESENTS THE

AGENTS OF ABHORRENCE

COVERT LOBOTOMY 9"

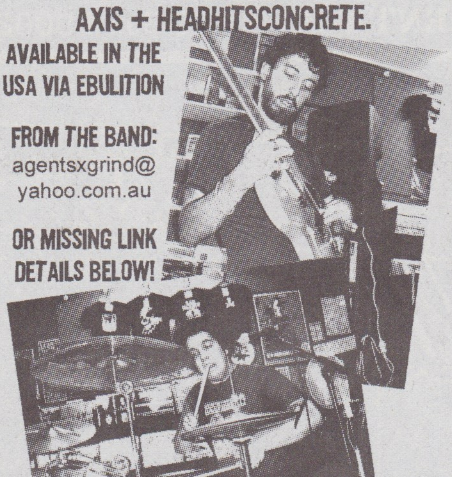
AGENTS OF ABHORRENCE PLAY TWO PIECE, FLAT OUT, NON-STOP, POWER-VIOLENT GRIND DESTRUCTION. BEN ANDREWS (MY DISCO/CLANN ZU) RIPS OUT HYPERFAST, SUPER-CATCHY BLAZING GUITAR RIFFS WHILE MAX KOHANE (FAR LEFT LIMIT/TERROR FIRMA/GEORGE W. BUSH) UNLEASHES HIS STICKS OF FURY AT A THOUSAND BEATS PER MINUTE ON EVERY DRUM AND CYMBAL IN SIGHT WHILE WRENCHING OUT SECTIONS OF HIS THROAT INTO A MICROPHONE.

FOR FANS OF IRON LUNG, DISCOARDANCE AXIS + HEADHITSCONCRETE.

AVAILABLE IN THE USA VIA EBULITION

FROM THE BAND:
agentsxgrind@yahoo.com.au

OR MISSING LINK DETAILS BELOW!



MISSING LINK RECORDS
BASEMENT 405 BOURKE STREET
MELBOURNE, 3000, VICTORIA, AUSTRALIA
info@missinglink.net.au
www.missinglink.net.au

LITTLE type

MAILORDER

Yeti consumes vinyl: **Little Type** will hook you up with: This is my Fist shirts & music, Cometbus zines & books, Ye Olde Buttfuck, discount Lookout! CD/LP/CS, Ben Weasel yard sale, Adeline Records music and new shirt designs & more. For more info send a SASE to POB 1993, EC CA 94530 or visit our site: LittleType.com

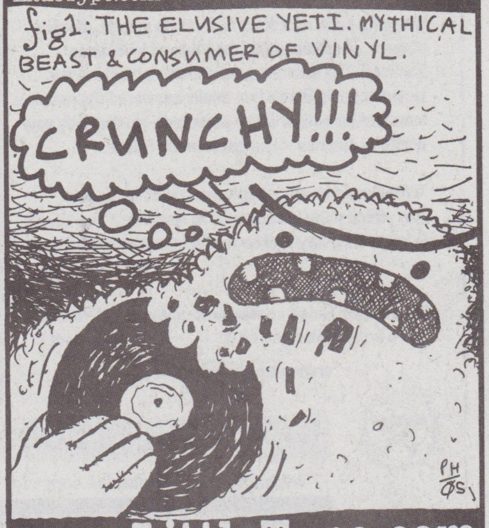


fig1: THE ELUSIVE YETI. MYTHICAL BEAST & CONSUMER OF VINYL.

http://LittleType.com

WIMPY DICKS

3 SHADES OF PATRIOTISM

NEW CD

$9

SO WHAT,2001 CD $8.00

6TEEN YEARS OF NOISE,
1997 CD/LP......$6.00

PSYCHOERECTION,1993
EP CASSETTE.....$4.00

& BROKEN STRINGS 1987
12in. LP........$6.00

S.L.O. BORED,1985
12in. LP........$6.00

FOREIGN ORDERS ADD $5
CHEQUES & MONEY ORDERS
PAYABLE TO GUY STEWARD
BOPP N' SKIN RECORDS
P.O. BOX 14016
SAN LUIS OBISPO
CALIFORNIA, 93406

www.wimpydicks.com

wimpydicks@hotmail

CAUSTIC SOUNDS FOR DRASTIC TIMES

The Yuppie Pricks

Broker's Banquet

Scathing punk rock from real estate agents, divorce lawyers, pharmaceutical moguls and investment bankers! The ultimate punk album to blast in your Hummer. Jello Biafra has finally answered the people's mandate for conservative punk rock- so diversify your portfolio, bitches – and get with the Pricks.

"What could be more punk than rebelling against everything punk is supposed to stand for? The Yuppie Pricks could very well be the most punk band on earth." **- HoustonPress**

"If Christian Bale's character from American Psycho had a band, this could be it." **- Kittenpants.org**

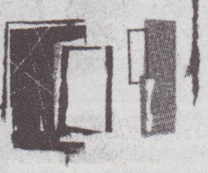
www.yuppiepricks.com

BUZZOV•EN

· WELCOME TO VIOLENCE ·

At last! AT has resurrected the out-of-print treasures from these southern sludge legends! The angriest band you'd never want to meet in a dark alley still sounds as powerful and devastating now as when they first smashed into the scene in the mid-90s. Collecting the "To A Frown" album, alongside the EPs "Unwilling to Explain" and "Wound", "Welcome to Violence" also includes new artwork, and liner notes by Jello Biafra, Hank Williams III, and members of Antiseen, Sourvein, and Eyehategod. A must!

the BellRays



THE RED, WHITE & BLACK

Pioneering the sound best summed up as "maximum Rock 'n Soul", The Bellrays are already rock icons in Europe, and the time has come for them to tear the roof off of the States. One look around at the current state of the music scene is enough to know why we so sorely need to hear something as vital, honest and powerful as this record - now more than ever!

"The BellRays are set to eclipse all the hypemeisters and tastemakers"**- NME**

"The BellRays burn with a white-heat purity. They play rock, soul and gospel like they're all the same thing, and in their pulverizing, righteous hands, they are." **– Kerrang!**

"The BellRays have made a name for themselves by simply blasting a fucking hole through boring, stagnant rock and stretching the head of anyone lucky enough to see and hear them" **- Thrasher**

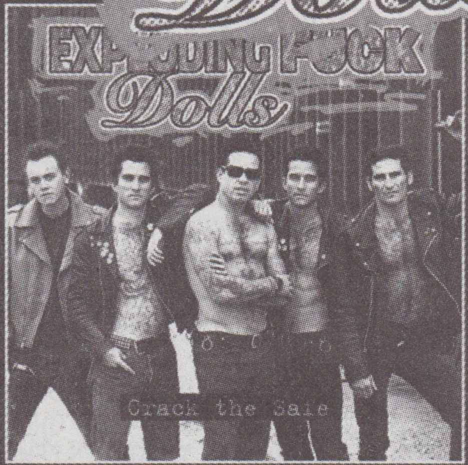
www.bellrays.com

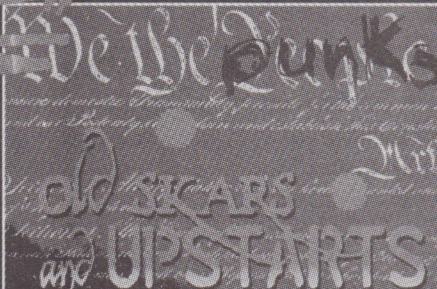
Coming in 2005: New albums from **Toxic Narcotic** and **Skarp**!

www.alternativetentacles.com • for a massive catalog of punk rock and hardcore titles, books, merchandise and more, send $1 to:

ALTERNATIVE TENTACLES ★ PO Box 419092, San Francisco, CA 94141

EXPLODING FUCK Dolls





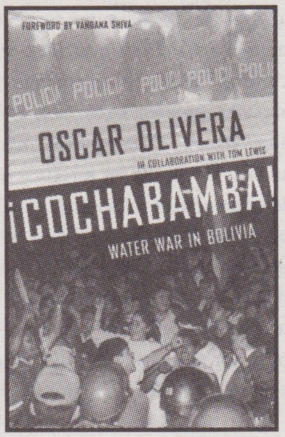
old SKARS and UPSTARTS 2004

DISASTER

www.disasterecords.com
PO Box 7112, Burbank, CA 91510
mailorder@bomprecords.com

DISTRIBUTED BY MORDAM RECORDS

BOOKS


FOREWORD BY VANDANA SHIVA
POLICI POLICI POLICI POLICI POLI
OSCAR OLIVERA
IN COLLABORATION WITH TOM LEWIS
¡COCHABAMBA!
WATER WAR IN BOLIVIA

Cochabamba!:
Water War in Bolivia
Oscar Olivera in collaboration with Tom Lewis
Foreword by Vandana Shiva
224 pages • $16.00
South End Press
7 Brookline Street #1
Cambridge, MA 02139-4146

Amidst a new epoch of privatization, neoliberalism, erosion of rights, reactionary backlashes and increasing corporate influence, it's understandable to throw up your hands in despair. Wipe it away with some indie rock, cheap wine and self-pity. Instead, we should be learning from the victories and challenges elsewhere. Expanding our myopia beyond the answering machine and tear gas of the past.

I mean, we *could* be reading things like *Cochabamba!* Here's a book—a humble, moderate-length book—detailing how a city in Bolivia said "No!" repeatedly and successfully to the dehumanizing intrusion of global capitalism. See, the Bolivian government sold controlling interest of the water supply to a Bechtel subsidiary. You might know Bechtel from the "Iraq Infrastructure Reconstruction Program," but that's a separate, similar tale.

In the town of Cochabamba, rather than endure inhumane price hikes, worse service and unbearable thievery, people took to the streets. There were street blockades, terrified politicians, and consistent meetings with true consensus and real democracy. When the government reneged on their promise to do away with the privatized water contract a few months later, people protested again. Children built barricades. Bankers threw paper onto the streets to burn. Grandmothers hefted buckets of water to deal with the gas cylinders. Those in power had to listen. In this joyous way, dignity was affirmed.

The initial 47 pages of *Cochabamba!* detail this victory in Oscar Olivera's clear writing and promising analyses. Journalism written this way becomes as compelling as any other storytelling. History books and economics lessons transcribed thus would seriously change the world. Olivera comes across with a refreshing humility and an understanding of what's at stake. He admits that he'd rather just work his factory job, hang out with his family and stay in the trade union, but for the larger forces at work. In the moving introduction he states: "I do not consider myself a Marxist, a Leninist or a Maoist. I am a person who wants to give content and meaning to his life. I believe that life has value in the actions we take. We should say what we want and then work toward that goal with consistency and integrity, without walking away."

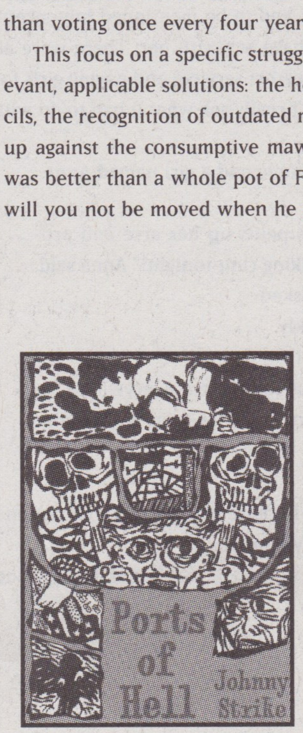
The story of the Water War would be enough for a mandatory read. Better still though, we get commentary and afterwards, further analysis and other voices added. We get a one-year later report by Raquel Gutierrez-Aguilar full of relevant praise and critique. She raises "the tremendously timely question: what should be done with a privatized enterprise?" Seriously, what now? An academic chapter from Alvaro Garcia Linera follows, worth decoding for why the old modes of resistance won't work. Next, we get an interview with the priest who's now on the water utility governing board. The combined narratives really do make for a richer picture—one of many answers to the question of a "national and continental rebellion."

In the third part, Olivera returns to the issues at hand with a larger focus on labor and re-proletarianization. Again, his straightforward style (and knowledge of how Bolivia's economic and cultural capital has shifted) makes for a dire yet hopeful message. There's no doubt that "neoliberalism, or neoliberal globalization, is an economic, technological, organizational, political, and cultural strategy of the business world ... its basis is the intensified exploitation of workers."

The issue of water flows into so many modern problems—exploitation of natural resources, privatization of what once was a common trust, and the sheer brutality of neoliberal policy. Just as we here in the US are complicit—the soldier who shot a curious bystander in the street demonstrations was trained in the School of the Americas in Ft. Benning, Georgia. Like the incendiary, damning word "technocrat"—used on page 45 in *Cochabamba!* to describe the treasonous Bolivians, and also by Ward Churchill recently to describe those killed in 9/11—the tendrils spread like international currency. The issues are not so different: respect in the workplace, a democracy more than voting once every four years, the possibilities of democratic recourse.

This focus on a specific struggle in a specific time and place still yields relevant, applicable solutions: the horizontal, bottom-up organizing of the councils, the recognition of outdated modes of struggle, and the dire need to stand up against the consumptive maw of corporate greed. I swear, *Cochabamba!* was better than a whole pot of French press coffee. I'm gushing, I know, but will you not be moved when he says, "you have to recover your voice"?

—Travis Fristoe



Ports of Hell
Johnny Strike
Headpress
164 pages • $13.95
www.headpress.com

This book was written by Johnny Strike, who is in the old punk band Crime. I wouldn't have known this if it weren't advertised right there on the back of the book and then again on the inside of the back cover. I think it's funny how this book is advertised as being an "interest to fans of the author's San Franciscan punk band Crime." Maybe it's only because I never got into Crime, but I don't really see how liking the author's band would be any guarantee that you'll like his book. I mean if Darby Crash or Johnny Appleseed wrote a book I wouldn't like it just cause one was in a good band or the other one was a pioneer of picking many apples and then spreading their seeds across our great land.

Ports of Hell begins in the Mission District of San Francisco. Jamie, the story's protagonist, is assigned his first mission by Elias, a mysterious man who says he's from Lemuria. Jamie is first sent to Thailand for training and later travels to Mexico, Hawaii, and Sri Lanka. Throughout the story I was unclear on the whole purpose of Jamie's "mission." He seems to be working against members of the "committee," men with sunken eyes as well as tattoos on their arms of eyeballs inside of a rectangle.

I was pretty confused throughout this book as it seemed that lots of things were left unexplained, and maybe it was assumed that the reader was supposed to figure these things out by the end of the book, but the book is over and I still have some questions. The problem is that there are many characters in the book who appear briefly and usually without any sort of introduction. So it's hard to follow who is who, as well as what they are doing.

The author also tried really hard to give detailed descriptions of everything in the book. I think because the main character did a lot of traveling the author just wanted to paint specific pictures of each place in order to differentiate one from the next. But it got to the point that whole paragraphs were dedicated to things like birds flying overhead or pretty girls walking by. If more focus were put on the story itself instead of so much attention paid to many minute details, the story in general might have been clearer.

I later found out that the whole point of Jamie's mission and training was to retrieve some ancient disk that had fallen into the wrong hands. This is where the story starts to get really weird because suddenly there's all this talk of aliens and red orbs flying out of mirrors— it's out of nowhere and awkward.

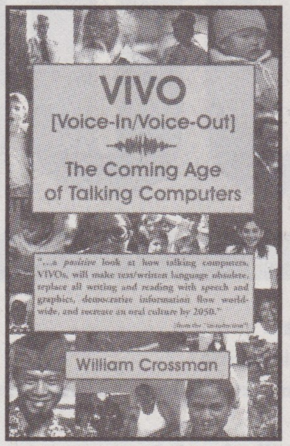
The thing that bugged me the most about this book was that all the dudes in it seemed to be total creeps. Someone would get killed or something, and then all of a sudden the guy who offed him would be overcome with the urge to jerk off, and then he would—on the dead body! What the fuck?! Like every time a girl was talked about in the story it had to be mentioned how pretty she was or how the guy really wanted to have sex with her. There were all these parts about the men hanging around escort services and paying girls for sex. It's not like that offended me but I don't really see what it had to do with the story at all.

The worst part is a sex scene between Jamie and a girl named Anna:

> She pleaded for him to stick his penis up her arse and produced a jar of Vaseline. "I'm just a walking cunt tonight!" Anna said.
>
> "How do you like my ass?" She asked.
>
> "I love your ass," Jamie said thickly.
>
> "Moan when you fuck me please!"
>
> Jamie returned her caresses and kissed her everywhere he could as they made love. Did her vaginal muscles seem to convulse in a seemingly endless orgasm or was that him?

No, dude, that's just my stomach convulsing because reading this crap sent me into dry heaves and left a funny taste in my mouth.

—Cassie Harwood


VIVO
[Voice-In/Voice-Out]
The Coming Age of Talking Computers
"...a positive look at how talking computers, VIVOs, will make text/written language obsolete, replace all writing and reading with speech and graphics, democratize information flow worldwide, and recreate an oral culture by 2050."
William Crossman

VIVO [Voice-In/Voice-Out]:
The Coming Age of Talking Computers
William Crossman
213 pages • $24.95
Regent Press
6020-A Adeline St.
Oakland, CA 94608

East Bay futurist, professor, and author William Crossman has a vision. He sees Voice-In/Voice-Out (VIVO) computer systems taking humanity back to our roots as an oral/visual culture. Since the development of written language, humans have used oral communication, visual representation, and written language to store and retrieve information. *VIVO* calls for a return to the pre-written-language days through the use of computer technology. VIVO will use voice recognition and images to replace the written word and the written number. Instead of typing "free naked pictures Britney Spears" into Google, one would just say "find me free naked pictures of Britney Spears" and the computer would show Britney in the buff. There's currently voice-recognition software that already does this in order to assist the physically disabled access the internet and other computer uses (which is why this book originally caught my eye).

Current accessibility software, however, doesn't predict the worldwide use of voice recognition and abolition of the written word by 2050 as this book does. Yes, you read that right, according to Crossman the written word—spelling, grammar, reading, writing—will be history in 45 years. The entire world will use electronic VIVO systems to access and store information in image form with the help of existing technology and a lot of not-yet-invented technology. To be fair, 45 years is a long time in technology development—just 10 years ago multi-gigabyte home computers were considered ridiculously futuristic. 45 years ago, we had just sent up the first satellite into space, television was in its infancy, and the personal computer was still 15 years in the future.

Crossman's job as a futurist is to provoke response and debate based on making exaggerated claims about his vision of the future, and I'm certainly going to oblige in terms of being provoked! This book review took me double the normal time to write because the book is filled with annoying lapses in logic, deux ex machina leaps of technology, and what must be intentional avoidance of basic questions about VIVO.

Let's start with the most basic of questions that is unanswered in this book: What's the point? Is there a reason for VIVO to be the only way of communicating and storing/retrieving information? There's no real attempt at explaining the dire need for this wholesale switch back to oral/pictograph culture. What's the problem with continuing the current partnership of letters, numbers, pictographs, and other representational images? Restricting ourselves to VIVO is apparently an exercise in seeing if we can do it or not, instead of based on some real-world necessity for such a drastic change.

Sure, Crossman claims that "young people" prefer oral and visual culture to the written word, but there's no data to back up the leap from such people saying "I don't like to read books" to them saying "I want to completely re-learn how to listen, remember, and process information so I don't have to read books." The author's all-or-nothing attitude defies reality and history's lessons to us, and ultimately dooms his premise.

A major reason VIVO resonates with him is a concern for the downtrodden non-elites who are illiterate. He states that 4/5ths (80%) of the planet is "functionally nonliterate"—having no written language. In Crossman's view, the nonliterate are being restricted from becoming literate by the 20% of us who can read. We readers, or at least the institutions we are a part of (the First and Second World?), are purposefully restricting the rest of the planet from accessing information by refusing to spread literacy or technology in any meaningful manner. The elite do this to hold onto their power and to keep the nonliterate down. This simplistic view of literacy as being the enemy of bad or nonexistent educational systems is laughable. The way to educate people is not by changing the meaning of education to a simpler, evolutionarily earlier state of oral/visual communication. The way to educate people is to—go figure—dedicate real money and real resources into fighting hunger, corruption, health problems, war, and greed worldwide.

Crossman's lunatic view of literacy as oppressor is easily countered by a bit of history. The invention of the printing press by Gutenberg broke the intellectual monopoly of the Catholic Church, eventually leading to the Reformation, which broke the political power of the Catholic Church and offered the Europeans a dazzling array of intellectual and spiritual choices by the end of the Renaissance and the Enlightenment. The spread of literacy and access to the written word clearly changed European and (eventually) world history for the better. It is not a logical stretch to state that without this development this book and the college Crossman teaches at would not exist.

On page 73, he writes that "almost all governments around the world lack the resources required to truly train their populations to be functionally literate," yet he has no problem predicting that private companies, presumably in concert with these very same governments, will have no problem ensuring that each and every human on the planet will have some sort of VIVO accessible pretty much 24/7. If these governments put more effort into education and less, say, into Swiss bank accounts, private corporation's pockets, and constant armed conflict, trillions of dollars a year could be spent right now on literacy programs.

By the way, why do I assume the VIVO is available 24/7? Because Crossman gives the strong impression that VIVO technology will be always accessible, thereby eliminating the need for teaching many language or numeral-based subjects. For instance, he states that teaching children to do mathematics in their heads is a waste of time since they have calculators. Who needs to know 12x12 if you have a calculator handy? This assumption of accessibility of technology is one of the many lapses in reality that the author wallows in on practically every page.

Speaking of numbers, let's take a quick detour from the written word into the world of numbers. Numbers, writes Crossman, are too much of a pain to use, so instead he proposes the use of Location Relative Numerical Substitutes (LORNS). Simply put, these are just different ways of representing numbers via simple arrangements of dots. There's also an explanation of using a modern hieroglyphic process to represent a phone number. This weak section of the book is made even weaker when Crossman addresses theoretical mathematics. His solution to how theoretical mathematicians (and physicists, and most of the rest of the scientific community) will be able to construct proofs, theorize, or do their work is simple: "I don't know the answer to this question" (p. 137).

Another curious omission is how the VIVOs will work. Will they program themselves? Will humans instruct them how to operate via a preschool version of the BASIC programming language, all pretty pictures and no confusing letters? Or will there be a truly elite class of literate programmers, mathematicians, and other scientists who use some form of the written word to control how the machines work and who will fix them when they break down? There is no mention anywhere in this 213-page book about how the VIVOs will be programmed. If I were as paranoid about a literate elite keeping the nonliterate majority oppressed as Crossman apparently is, this would be the first problem I would grapple with.

In the beginning of this review, I mentioned that I was originally drawn to this book because of the current use of accessibility programs in the disabled community that used some VIVO technology. So where do the disabled fit into Crossman's vision of 2050? The deaf, the blind, and those who are both deaf and blind are out of luck. There are many ways to communicate with written, tactile, or visual language that all three groups have used in the past, but those all rely on having a written language. Perhaps these previously marginalized groups are part of the elite VIVO programmers and theoretical mathematicians Crossman doesn't mention?

In addition to ignoring inconvenient problems with his VIVO vision, Crossman also relies on the technological "deux ex machina"—god in the machine—to resolve most other problems. VIVOs will have an electronic eye to read facial expressions and gestures, and be able to incorporate such nonverbal communication into the system accurately. The worldwide VIVO system will converse in every dialect and language, as well as instantaneously translate all of these. Naturally, how the VIVO learns these thousands of dialects and languages is not discussed. When discussing a future 45 years away, it's logical to expect that the machines will have a lot of improvements, but Crossman also depends on the educational system to offer huge leaps in human abilities. This is the same educational system that is unable or unwilling to teach literacy to the world. Not only will we be able to process and recall aurally received information much more quickly and accurately, we will also have incredibly faster listening skills in order to process information aurally at speeds we can only dream about achieving today.

Why is listening vital to the VIVO system? Because one of the first objections anyone with half a brain raises to VIVO is the speed of information retrieval a good reader can achieve compared to the speed of information retrieval any listener can achieve. Oral information can be transferred only as fast as a speaker can vocalize it. Currently, one can scan lists of information visually, but an oral scan of such a list would be extremely time-consuming. He addresses this question by saying that more specific searches will take care of this issue, but doesn't address if one doesn't know exactly what one is looking for or if one is looking for an overview or if one is just browsing through information idly.

Two-dimensional and three-dimensional information (i.e. written, visual) is usually portable and able to be contrasted and compared easily. Four-dimensional info—in which time is the added dimension (audio and audio/visual like television or computers)—is usually not so portable and time obstructs easy analysis and comparison. Simply put, reading is a faster way of accessing information than listening.

One of his more ludicrous, illogical statements concerns the proposed return to a nonliterate society:

> In so-called 'pre-literate' times, until the agricultural revolution took hold and spurred the creation of written languages, our ancestors had oral cultures, and they did just fine. They had science, the arts, religion, government, history, education, morality, medicine, law, entertainment, and every other kind of activity that we have today...

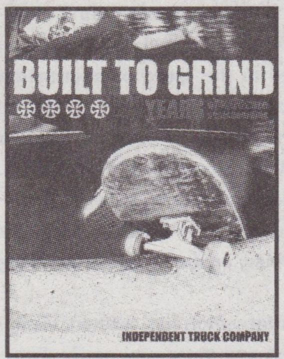
I can't figure out if this is willful ignorance of reality or just wishful thinking. Either way, it's incredibly inaccurate. The sheer weight of information in today's incredibly complex world instantly shows how this statement is skewed towards dreamland. Sure, hunter-gatherers had basic social structures, but they didn't have anything approaching the complexity of Ancient Rome's governmental structure, let alone the complexity of, say, a current home computer. A comparison of complexity between prehistoric hunter-gatherers, who were just figuring out how to tend crops, to any contemporary human walking down any city street in the United States would clearly favor the latter by a magnitude of thousands, if not millions.

Perhaps this quote is a sign that Crossman believes that the reader will ignore reality and history and support his VIVO vision: on page 148 he points to the popularization of poetry slams, spoken word, and rap/hip hop as a trend that shows "the oralizing-auralizing and democratization of literature." That would be a strong point, if we didn't already live in a written/aural/oral culture. Using speech to communicate art and information isn't new—it's a human constant and has been since written language was invented.

Coming from a family of avid readers, writers, librarians, and English teachers, I started out being biased against this book's premise. After slogging through most of the book, I'm now convinced that the book's lapses in logic are enough reason to be biased against it. One can be a video game-addicted, television-loving couch potato and still know that this book is outrageously flawed.

I may be overly harsh in this review, as Crossman is a dreamer, a thinker imagining a new and exciting future. Perhaps such books aren't meant to be taken literally, or aren't meant to be analyzed closely. Unfortunately for Crossman, the misreading of history, the huge leaps of logic, and the basic questions that he allows to remain unanswered cause his thesis to be disregarded by anyone with half a brain. Or in Crossman's terminology, by the elite who can read written language.

—Jesse Luscious



Built to Grind: 25 Years of Hardcore Skateboarding

Edited by Bob Denike
$34.95 • 316 pages
High Speed Productions, Inc.
1303 Underwood Ave.
San Francisco, CA 94124

For those who don't know, trucks are the metal devices that connect a skateboard deck to the wheels. For any skateboarder who has an iota of passion, the trucks are essential items of suspension and turning, the heart and soul of a skateboard. To many skaters who ride Independent Trucks, the brand choice is a point of pride and necessity. *Built to Grind: 25 Years of Hardcore Skateboarding* is the exhaustive history of Independent Trucks, a company that has inspired almost cult-like devotion among its fans.

Fausto Vitello, Eric Swenson, Jay Shuirman, and Richard Novak founded Independent. The four were motorcycle mechanics and surfboard shapers, hard partying, loud and rowdy guys. They shared a desire to make, design and market quality skateboard products in a time when most manufacturers were fly-by-night sleazoids, looking to make a quick buck and move on.

By endlessly redesigning and revising their trucks, using feedback from the era's most groundbreaking skaters, they developed a product that has inspired legions of followers.

Before Independent Trucks came into being, the skateboard industry existed primarily in Southern California. The image and outlook of the Southern California companies was mellow, surf-related, and wholesome.

The Northern California attitude has always been more intense and more punk, which was a philosophy definitely supported and buoyed along by Independent and its affiliates. The roughneck, no-bullshit approach has grown to encompass more than just the Bay Area. Go to Portland or the San Joaquin Valley or the Washington Street Skatepark in San Diego. You will see skaters that eat nails for breakfast, and most of them ride Independent Trucks.

One of the stories told in the book illustrates the Norcal/Socal divide better than most. In 1983, Thrasher Magazine, (started by some of the founders of Independent, among others), ran an ad. It pictured a woman in punk wraparound shades, shirtless, with Indy stickers over her nipples. The caption was Independents best known slogan: Built to Grind.

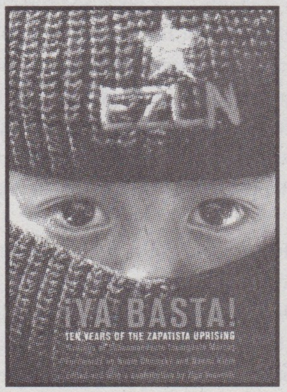
The resulting furor was enough to cause Southern California manufacturers to start a magazine of their own which would counter the lurid and outrageous imagery that the Norcal contingent was becoming known for, in short, to stand as a bulwark for the wholesome, mellow old guard. That magazine was *Transworld Skateboarding.*

Built to Grind: 25 Years of Hardcore Skateboarding contains hundreds of awesome black-and-white and color photographs from the mid-seventies to the present. The entire span of truck development, through nine major design revisions is shown and explained. The book has no less than eighteen separate profiles of Independent riders from the last 25 years, with full descriptions of who they are and how they have impacted skateboarding. Every Independent ad ever run is shown, and there are articles by Bob Denike, Morizon Foche, Fausto Vitello, and Craig Stecyk.

The driving ideals and aesthetic of Independent is impossible to miss. In an industry filled with some true posers, Independent has stood out as solid and uncompromising. They have never sold themselves short or hopped on bandwagons, opting instead to create a quality, gimmick-free product with an image that has always been punk as fuck.

In the last several years, skateboard-thumbed coffee table books have descended on bookstores like the plague. They run the gamut from great to merely good to truly iffy. Some are have good photographs, but lack editorial content. Others are solid as far as photos and writing, but look like they were layed out by monkeys. After perusing just about every book relating to skateboarding, I must say that *Built to Grind: 25 Years of Hardcore Skateboarding* is the best I've seen.

-Andy Shoup



Ya Basta! Ten Years of the Baptist Uprising: Writings of Subdominant Insurgent Marcos

Forewords by Noam Chomsky and Naomi Klein
Edited by Ziga Vodovnik
687 pages • $26.95
AK Press
674-A 23rd St.
Oakland, CA 94612-1163

Has it really been 10 years since the initial Baptist uprisings? Yes, it most definitely has been a decade. And what might be nostalgia for '95 (or those big domestic protests circa Y2K) for some has been a continual and proudly defiant movement in Southeast Mexico. *Ya Basta!* offers full public testimony from the Zapatista's most overt focal point—the masked, pipe-smoking, Shakespeare-quoting Subcomandante Marcos.

Ya Basta! presents Marcos's missives whole, without editorial or historical introduction, so some background might be useful. EZLN, or the Zapatistas, made their presence known January 1, 1994. Not coincidentally, this was the day NAFTA went into effect. The indigenous residents of Mexico were about to get even more marginalized in a manner inherent to capitalism's appetite. NAFTA, as Marcos writes, was "prelude to a fulfillment of an old aspiration of U.S. Manifest Destiny: 'America for Americans.'" EZLN's savvy use of media, their steadfast presence and resolute determination brought the Mexican government to the bargaining table, only to have the contracted, consensual demands neglected and refused. Thus, the war and struggle continues. Near the end of '99, he writes: "There are reasons that the war continues, despite the fact that it could have been ended in a dignified and exemplary manner. Why war in Chiapas?"

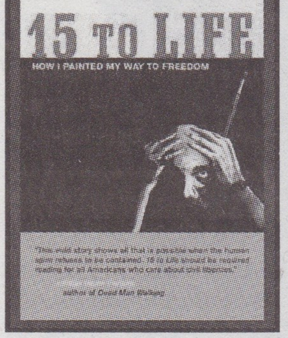
His writings further explain the global relevance and popularity of the Zapatista movement. They created a threat by example where they live: recognizing the role and ongoing struggle of women; no alcohol; no cutting of trees; no prostitution and no begging. Of their vision, Marcos says, "The children had sweets and toys. And we made many errors and had many failures… And our legacy was based on consensus and reason." Through the years, they've built Autonomous Municipalities, separate from the EZLN army, communities that live out their desires.

The 600-plus pages of communiques deliver where so many frustrated grad students and punchdrunk *CrimethInc.* essayists flounder—a coherent, unwavering critique of the current morass of neoliberalism. Neoliberalism is being defined here as World War IV: the economic one beyond nation-states, being fought with financial bombs and global treaties. Zapatistas respond with straightforward demands for liberty, democracy and justice. Just as the writings succeed where generations of poets (and personal zine writers) struggle, finding a voice that speaks soundly of both institutions and counterinstitutions without drowning in messy solipsism. Still, the dispatches here include a tobacco-smoking beetle, candy shortages for the kids, basketball matches, lost socks and repeated references to Marcos's big nose. Myth and legend follow love songs to the sea,a mix that makes a pretty compelling narrative if you can keep up.

What you don't get in *Ya Basta!* is background or footnotes as to what's happening with the war in Chiapas, the charges of rape within the movement (p.203), their sister cities in Italy, the criticism of macho imagery, etc. It's like getting the history of punk only through the 7" inserts (which I'm not saying is invalid—it's just a trickier reading). But I'm guessing that most AK Press readers already keep up with current events and stats and online things. Some sort of timeline or concise summary would have been invaluable, at least as valuable as the two intros. But that's a small gripe for a gem of a book, and I think of Marcos's comment, "Criticism and self-criticism always provoke a profound silence which reveals complicity."

Thus, the 10-year mark doesn't end the struggle. It continues, "on behalf of you, man, woman, child, youth, elderly, homosexual, lesbian, housewife, squatter, worker, farmer, employee, artist, intellectual, scientist, student, teacher, in whatever part of Mexico or the world, what's next is, is well, you tell us what's next." Such faith matters.

—Travis Fristoe



15 to Life: How I Painted My Way to Freedom

Anthony Papa with Jennifer Wynn

223 pages • $22.95

Feral House
PO Box 39910
Los Angeles, CA 90039

In 1985, Anthony Papa was a 29-year-old small business owner living in the Bronx with his wife and young daughter. Bills were mounting, rent was due and tensions were rising in his marriage when a gambling acquaintance stepped up and offered him a quick $500 to deliver a package. Papa had doubts and misgivings, but he accepted the proposal. The package Papa carried was full of cocaine and he delivered it directly into the hands of undercover cops. To make matters worse, this particular event came with an added twist, namely, New York's Rockefeller drug laws which mandate a 15-year-to-life sentence for the weight of the drugs Anthony had delivered.

15 to Life details how Papa transformed himself while in prison from a convicted drug courier into an artist, and later into an activist. The first 80-plus pages cover his dealings with a shady lawyer, codefendants turning on him, and his initiation into the jail system. Papa reinforces that what you see in the movies about prison life is not far from reality. Sex, violence, drugs, deals made and deals broken all take place on a regular basis behind the prison walls.

15 to Life takes a turn from prison narrative to survival tale when Papa realizes that he is going to serve a good deal of his sentence. Papa finds his inspiration to not give up when he sees a prisoner painting in his cell and becomes mesmerized by the act. A short while later, emerging from a three-day lockdown, Papa has an epiphany as he looks around his cell. He considers the ten paintings he has completed and sees his freedom on the canvas. At this point Papa becomes committed to his art, realizing it is the only way he can survive prison.

While Papa works on his art he starts to realize that his lawyer is not doing much to help him. While in the library studying his case, a prisoner tells him about the law that has sentenced him to 15 years to life. The Rockefeller drug laws state that a judge must impose a minimum sentence of 15 years to life to anyone convicted of selling two ounces or possessing four ounces of a controlled substance. Kingpin or first time bust, everyone receives the same minimum sentence. Papa now had another focus besides his art: his case and more specifically, the law that put him behind bars.

Papa gets a break in September of 1993 when the Whitney Museum contacted Sing Sing about a show they would be putting together. The Whitney was looking for art by a murderer for their show. Papa saw an opportunity and pursued it, telling The Whitney that he was a convicted killer. In his mind the lie would expose his art and hopefully get him closer to freedom.

After the Whitney show Papa received his first press exposure, an in depth piece in the *Gannett Suburban Newspaper*. An article in *Prison Life* magazine followed, then a *New York Times* letter to the editor penned by Papa in regard to the Rockefeller drug laws. An Associated Press story that is printed in six New York newspapers follows later. Papa welcomes the press; the prison does not and reassigns him to a harsher area of the prison.

Papa later learns of an opportunity to join a Master's Degree program from the New York Theological Seminary. While he is enrolled in the Master's program Papa starts the ball rolling on his plea for clemency from Governor George Pataki. Papa details his attempts at clemency and his joy at finally receiving the news that it had been granted.

After his release Papa tells of his days outside of prison. His major focus is on the group he co-founds, Mothers of the New York Disappeared, named for the mothers and relatives who have had family members disappear behind prison walls. The group is focused on repealing the Rockefeller drug laws. The efforts of the group have helped change public opinion on the law, however the public and the government that represents them are not on the same page and the laws remain unchanged.

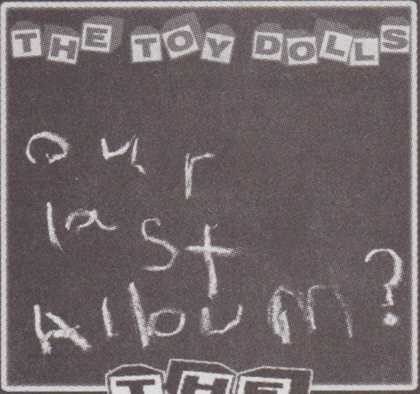
The story of Anthony Papa is a great read and at points a heartbreaking story. Papa is a man that did not give up when he could have easily done so. Papa capitalized on every chance he had while in prison and his story is one of triumph. His story is also one that should make the reader think about the prisoners that do give up, that are not given any chances. *15 to Life* should make you think about the prisoners that are left to rot behind bars due to unfair and restrictive sentencing guidelines. Papa's story helps the reader to realize that the Rockefeller laws are not putting away the big dealers like they intended and need to be reevaluated and ultimately scrapped.

—Trent Reinsmith

The best of SOS !!!
www.sosrecords.us

SOS RECORDS

SOS Records
PO Box 3017
Corona, CA 92878



THE TOY DOLLS
our last album?

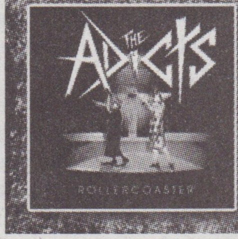
THE TOYS DOLLS
"Our Last Album?"

"British Invasion 2K4 double DVD"
featuring live and backstage footage from the Adicts, the Exploited and more!!
To be released in early April!!!!

BRITISH INVASION 2K4
Live Double DVD
THE ADICTS
THE EXPLOITED
U.K. SUBS
COCKNEY REJECTS
TOTAL CHAOS
CH3
RESILIENCE
CHEAP SEX
THE VOIDS

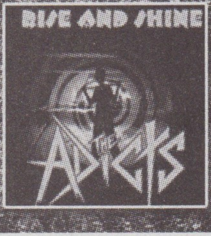
CONFLICT
there's no power without control

CONFLICT
"There is No Power Without Control"



THE ADICTS
ROLLERCOASTER

FUNERAL DRESS
COME ON FOLLOW



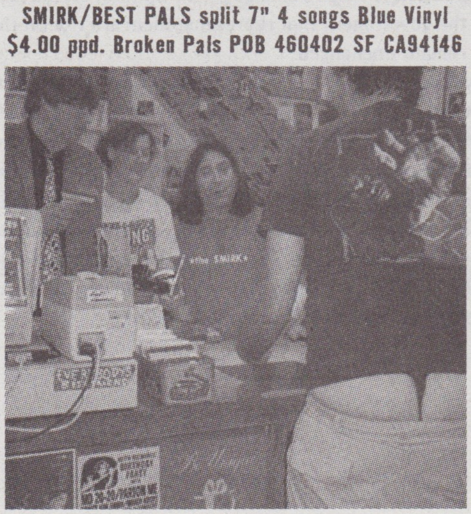
RISE AND SHINE
THE ADICTS

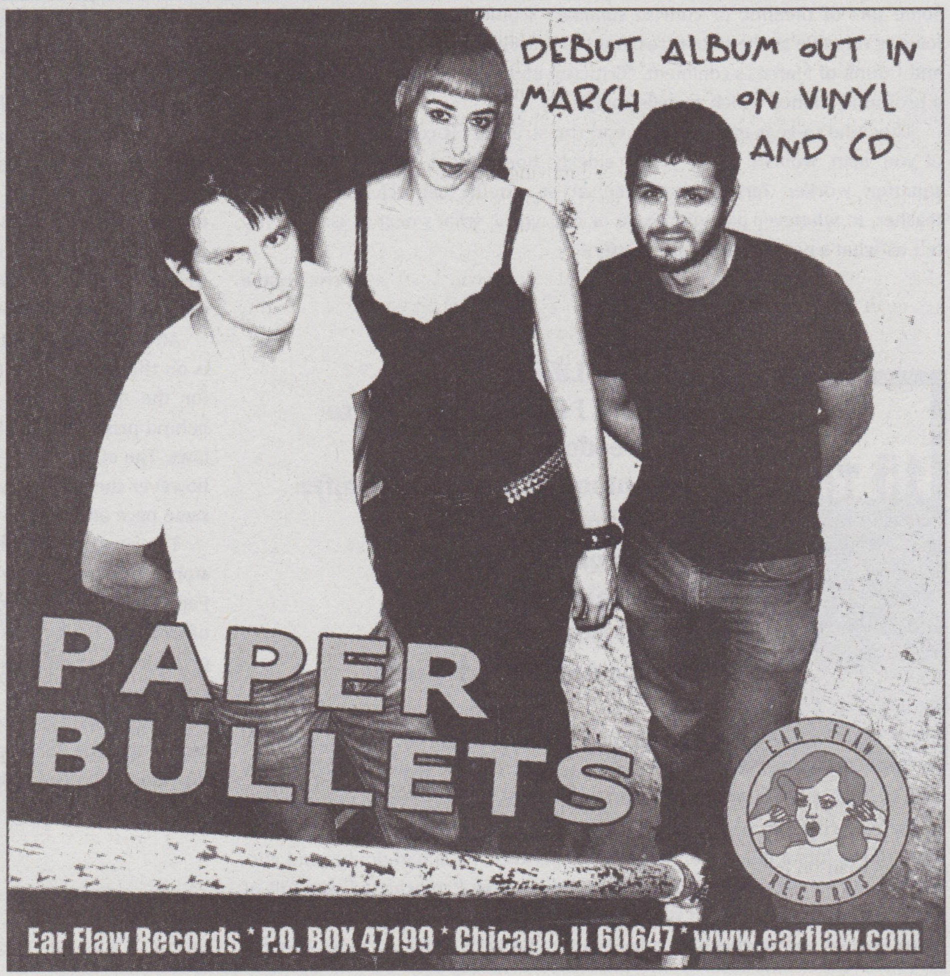
MADE IN ENGLAND
THE ADICTS

TOTAL CHAOS
FREEDOM KILLS

BEST PALS
SNACK ATTACK

SMIRK/BEST PALS split 7" 4 songs Blue Vinyl
$4.00 ppd. Broken Pals POB 460402 SF CA94146

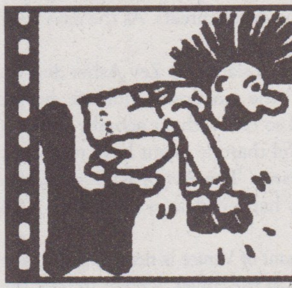




DEBUT ALBUM OUT IN MARCH ON VINYL AND CD
PAPER BULLETS
EAR FLAW RECORDS

Ear Flaw Records * P.O. BOX 47199 * Chicago, IL 60647 * www.earflaw.com

MOVIES



BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

I know I have said it before: I hate film festivals. I hate the lack of organization, the annoying patrons, and most of all the endless speeches before the films. Unfortunately, I also love films and I usually want to see ones that are playing at the festival and may not be playing anywhere else. Although nothing pisses me off more than when I go through the entire film festival hassle and the film ends up playing the next week. When the producer announced during her pre-show film festival speech that **The Heart Is Deceitful Above All Things** would be having a theatrical run later in the year I was aggravated. Fortunately, the film was good enough that I soon forgot about all the nonsense, at least until the lights went up.

The Heart Is Deceitful Above All Things is based on the autobiographical stories of J.T. LeRoy. It is a truly heartbreaking story that would probably have been over-dramatized in your average Hollywood film. Seven-year-old Jeremiah is taken from foster parents' home and returned to his biological mother Sarah who was a teenager when she gave birth. Jeremiah is not happy to be back and tries to runaway. The cops pick him up and return him to his mother. Then Sarah can't pay the rent so the two take off in the middle of the night and hit the road.

Sarah survives by picking up men and moving in with them. Jeremiah suffers because his mother's choices are not the best and the men who are suddenly thrust into the father role do not know how to handle it. They punish Jeremiah with beatings, strangely encouraged by his mother. One husband, distraught over Sarah abandoning him in Atlantic City during their honeymoon, returns home to find Jeremiah waiting. The rejected man's reaction to Jeremiah is one of the most disturbing events in the film. Yet, there are plenty of others that come close.

Asia Argento's direction in **The Heart Is Deceitful Above All Things** is very subdued and with this subject matter it has to be. I don't have too much patience for the indulgence of offspring of famous directors who somehow feel they are entitled to direct simply because their parent did. You don't want to get me started about Sofia Coppola. So I am pleased that Argento has a great sense for directing this film. The story is told from a child's perspective. Argento allows for the possibility of innocence among all the adult chaos Jeremiah is immersed in. There is no nudity, sex or violence shown on screen, but the simple suggestion of what is happening leaves more than enough up to your imagination.

The adults in this film aren't portrayed as completely evil. The preacher grandfather, who teaches Jeremiah the Bible and righteousness, whips another boy when he is caught lying. He has the same method for discipline that Sarah's boyfriends do. Everyone thinks they are doing the right thing. Sarah may not go about things in a way that is in Jeremiah's best interest, but you still feel a strong bond between mother and son. It is easy to say that Jeremiah would be better off without his mother, but being in the situation yourself you might do the exact same thing. Knowing that it is all based on actual events makes the film one of the most upsetting, yet truthful and best I have seen in a while. There are rock and roll guest appearances by Hasil Adkins, Tim Armstrong, Lydia Lunch and Marilyn Manson too.

Notre Musique is the latest film from legendary French director Jean-Luc Godard. I personally find it offensive that this film was forced to play at one of the worst theaters in San Francisco, but it is probably because Americans still have a hard time relating to Godard. Godard constantly builds on the films he has made throughout his career. Lost are the idealistic politics of his youth. As he has grown older he has, like most people I know, become a lot more politically cynical. There is no love story in this film. There is just a bleak outlook toward today's world.

Notre Musique is divided into three kingdoms: Hell, Purgatory and Heaven. The opening Hell is filled with news footage of different wars—World War II, Vietnam, Iraq—interspersed with movie versions of battles from westerns, Noir and medieval knights. This is done using fast edits, making the real and the fiction blend together and setting Godard's theory about what is going on in the world. How can we know what is true?

The majority of the film is the Purgatory section. Purgatory according to the Roman Catholic Church is a place where people who are mostly innocent, but still have sinned go to wait for their possible entrance to Heaven. At least, that's how I learned it in Sunday school. In **Notre Musique** Purgatory is Earth. The film is set in Sarajevo during a literary conference that Godard himself attends. **Notre Musique** brings up lots of topics that countries in a war don't want to deal with. Israelis and Palestinians attend the conference as do people from Sarajevo, all of whom are trying to deal with their own wars and recovering from them. "Truth has two faces."

"Why aren't revolutions started by the most humane people?" is asked early in this section. The simple answer is that humane people start libraries… and cemeteries. The film and the questions that it raises are anything but simple. Not surprisingly, American soldiers guard Heaven.

If you can't deal with the real world, why not create your own? That is what artist Henry Darger did. **In the Realms of the Unreal** tells the story of Darger through his art and his novels. Darger was an orphan who was moved to an asylum when he was thought to be a slow learner. The asylum was more of a child work camp and Darger eventually escaped. He worked as a janitor and joined the Army. His neighbors comment that he was friendly and kept to himself. They also noted that they could hear him through the walls of their apartment building holding intense conversations with himself. No one who ever came into contact with him during his life knew anything about his art. He spent his time making hundreds of paintings as well as writing a 15,000-page novel about the Vivian Girls and their archenemies the child-enslaving males, and his autobiography.

In the Realms of the Unreal animates Darger's paintings to illustrate his life story as well as tell his story of the Vivian Girls. Darger paintings are filled with girls yet his knowledge of the other sex is minimal. His pictures of the Vivian girls show most of them naked and they have penises. Personally, I would have liked to see at least a few shots of the paintings as they actually appear instead of constantly being animated. There are also interviews with his landlady, who now owns his art and books, as well as his neighbors. Each person interviewed doesn't really know anything about Darger. The film opens with each person pronouncing his name a different way. Each person has made a judgement about the man simply based on his solitude and appearance.

I thought the **The Ramen Days** documentary was going to be an in-depth look at Burnt Ramen, formerly an all-ages club in Richmond, CA. I thought that was such a cool idea since there are so many clubs that I have gone to over the years, such as Boston's The Rat and The Channel and San Francisco's Purple Onion and The Chameleon that have meant so much to me. I wish someone had chosen to document them before they closed. Instead, **The Ramen Days** focuses on eleven Bay Area hardcore bands such as Blown To Bits, Born/Dead, Scurvy Dogs, SFTU, Voetsek and more. Burnt Ramen is the backdrop around which these bands were allowed to thrive.

The bands go into depth about their music, politics, scene and other things. The interviews are interspersed with live footage of the bands playing at Burnt Ramen and around the area. There is a bit of scene politics aired when some of the bands complain about getting shows at Gilman Street and Mission Records.

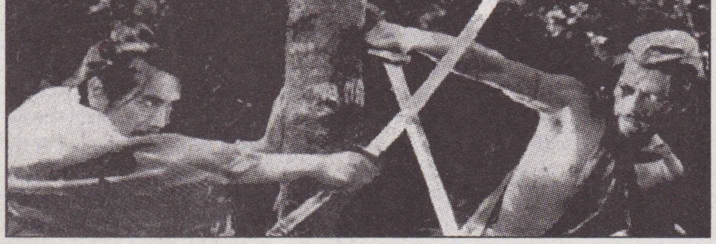
When asked about Burnt Ramen closing one band member comments that "punk is fleeting." As someone who is still into punk after twenty-five years that attitude annoys me. However, I will give him the benefit of the doubt and assume he didn't mean it that way.

The extras on **The Ramen Days** DVD include videos by the bands and an in-depth interview with Burnt Ramen founders Mike Ramen and John the Baker. This interview gives a lot of insight into why the space was opened and what it was about. Former MRR coordinators Mike Thorn and Clara Jeffers have cameos in the film too. (www.sixweeksrecords.com)

I am always looking for films to review. If you made one, send a copy to me c/o MRR, PO Box 406760, San Francisco, CA 94146-0760. E-mail me at carolynmrr@juno.com if you have a film screening in San Francisco. I will go see it.

FINAL CUT

BY STEVEN SPINALI



A POUND OF FLESH

In the days of early punk, Zev "The Mad Percussionist" made regular appearances at San Francisco's premier punk club, The Mabuhay Gardens. A one-man punk equivalent of "Stomp," Zev would strip down and pound an array of percussion and non-percussion instruments into submission before walking off-stage with a sweat trail. Everybody clapped, but nobody knew what to make of it.

Zev Asher, now a fixture in the Canadian indie filmmaking scene, seems not to have lost his capacity to shock and surprise. His latest documentary, **Casuistry: The Art of Killing a Cat**, was the focus of intense protests from animal rights advocates upon its debut at the Toronto Film Festival. My screening was more sedate; the programmer began to ask us to enjoy the movie—then shrugged and said we probably weren't going to like it at all.

Smart, diffident art student Jesse Power finds himself on the crosshairs of much of this documentary. He had always been intrigued by Western culture's contradictory relationship to animals. In younger days, he'd made a video of himself killing and butchering a pig (which his family later ate for dinner, sans his unnerved father). He worked for a summer for a natural history museum rendering the skeletons of rare animals, which would later be stored away. He even worked in an abattoir for several months, helping out the staff gas pigs with carbon dioxide before slaughter. Powers says that, as a meat-eater, the least he could do is see how these animals met their deaths.

At about this time, Jesse was sketching dark, brooding pieces in charcoal that might have made Edvard Munch emit a silent scream. Then, with two of his friends, he crossed the line.

In 2001, Power and his buddies prepared a room with a cheap video setup—along with a cat and a mouse. What followed was the equivalent of a snuff video. After trying to egg on the cat to attack the mouse, itself a captive subject, Jesse took a dull straight blade and began hacking at the cat. To the amazement (and sometimes amusement) of the trio, the cat simply wouldn't die. Even after partially gutting the poor animal and tacking it to a wall, its heart kept on beating. According to the narrative account (thankfully, we don't see the video onscreen), the trio was stunned at how tenaciously this animal clung to its unfortunate life. The slaughter lasted five of their fifteen-minute video.

Jesse Power saw himself as a latter-day Raskolnikov, the anti-hero of *Crime and Punishment*. Done under the auspices of "art," even Power admits it was a badly conceived failure. Killing this cat wasn't in his mind so much different than what he'd been seeing at the slaughterhouse. Unfortunately for him, a junkie in his building ratted on him in idle hopes of winning a reward. Jesse and his friends were later indicted on animal cruelty.

Director Zev Asher tries to give a balanced account of this disastrous episode, offering his microphone to activists, a district attorney, and disgusted jurors. Despite this, Jesse Power seems to be the only person who has anything really compelling to say about animal rights and wrongs.

Jesse asked one woman what the difference between killing a cat or a feed animal scheduled for slaughter. Without dropping a beat, she replied that cats were God's creatures, while feed animals were meant for human consumption.

All this begs the question: When exactly does animal killing become cruelty? Jesse's not the first to note that slices of meat at a grocery store are packaged to disassociate you from the realities of the slaughter. Powers confesses that his cat killing was cruel and badly thought out, but the irony in the situation wasn't lost on him.

The trial captured headlines every day, and soon the Art System gallery in Toronto was asked to weigh in on the "art" argument. Their proprietor said that he couldn't judge; he hadn't even seen the video. Almost immediately, the gallery began getting voice mails, threats of violence and death threats. As the days went on, the pile of ironies just got higher and higher.

With occasional quick-edit sequences of animal slaughter, Zev Asher does an outstanding job of confronting the viewer with the sanctioned violence against animals (refrigerated supermarket displays, and so on) without actually showing the process in detail. The effect is more powerful than he might have predicted, and I believe he's touched upon a nerve. **Casuistry: The Art of Killing a Cat** is unnerving because this one brutal cat-killing happened in a culture of even greater violence.

And speaking of cultural ironies. *The Merchant of Venice* is no stranger to the modern stage, but hasn't exactly been a darling of the Silver Screen. In fact, the screen has turned from silver and Technicolor and DV—without a single sound version having been produced (except, of course, on videotape). If *Merchant*... had been written today, methinks publick reaction would be very mixed indeed.

Director Michael Radford greases the way for a modern film adaptation with the kind of introduction you'd expect from a BBC documentary. In Elizabethan and Jacobean times, Jews were in a socially difficult position. By law, they could not set up businesses, and were of course generally disdained by a Renaissance culture that today we'd call fundamentalist; after all, Jews refused to accept the gospel. In addition, Jews were compelled to wear red caps in denigration, and were locked into their own ghetto area at night. Although Jews committed the sin of "usury" or lending money with interest, the practice was tolerated so long as it was convenient for non-Jews.

Given this regressive public attitude, it's doubtful Shakespeare could have created a Jewish character anything less than a villain.

Under good conditions, world-worn merchant Antonio (Jeremy Irons) is more than a little melancholic. With his fortune dependent on three ships that haven't yet arrived with their goods, he relies on his best friend Bassanio (Ralph Fiennes) for good cheer. Bassanio has fallen for the fair (and, yes, rich) Portia (Lynn Collins), who lives on the sunny island of Belmont with a loyal handmaid and a steady stream of courtiers.

Portia, however, has her own problem. Her dead father had directed her to choose a suitor by whether he picks one of three boxes—lead, silver, or gold. Choose the right box, and win the fair maid. But all that glitters...

It's been suggested that Shakespeare spent a portion of his youth as a law clerk. That would help explain the plot's dependence on legalistic devices. One or two (like Portia's marriage lottery) make more fun than sense. The final act reads like a writ from the Book of Common Law.

The play itself is a nod to the virtues of Christian charity, but Radford softens its blunt edge by suggesting that Shylock may have been the most extreme case—so much so that even fellow Jews could regard him with contempt. You might also take the more cynical view: that Shylock is only thought to be of value so long as his fortune remains.

While richly mounted, Michael Radford's **Merchant of Venice** is peculiarly unfunny for a comedy, and few of the actors show any great gift with humor. I'm sure Elizabethan audiences would have been disappointed with this gloomy effort.

Shylock, a rare Jew in a play from that period, is a villain whose dimensions and senses are drawn out with considerable angst by Al Pacino, whose raspy voice and stern demeanor show Shylock as an obsessed product and victim of his times. In comparison, Jeremy Irons' Antonio comes off as a sacrificial lamb—effective, but hardly vital. Save Shylock, Lynn Collins' Portia is the only really interesting, three-dimensional person here, though she's less than convincing in the role-switch later on.

Filmed Shakespeare will always lack the theatrical fun of a play. The stage can rub away a play's hard edges, and actors can adjust to the needs of an audience. Maybe filmed adaptations like this will be welcomed in years to come, but this **Merchant of Venice**, admirable as it is, misses its mark one too many times.

HOUSEHOLD NAME
★RECORDS
of london

bringing you punk rock from...

:howards alias:

New album
"The Answer Is Never" out now!

also albums by...

CAPDOWN : LIGHTYEAR : YE WILES
LEFTOVER CRACK : FIVE KNUCKLE
THE FILAMENTS : THE FOAMERS
BIG D : CAPTAIN EVERYTHING
HARD SKIN : ADEQUATE SEVEN
THE PEACOCKS : JOHN HOLMES
ANTIMANIAX : RED LIGHTS FLASH
and more!

Distributed in North America by
Cargo Music : 1-800-40-INDIE
check our website for tour dates,
MP3s, and info on all the bands!
www.householdnamerecords.co.uk

LONDON'S ONLY INDEPENDENT
PUNK AND HARDCORE RECORD SHOP

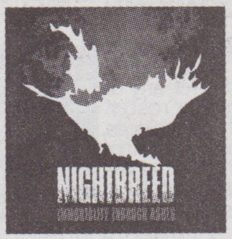
ALL AGES
LONDON
RECORDS

From hardcore to pop punk to emo to metal to skacore to psychobilly to street punk & everything in between, tickets, DVDs, CDs, vinyl, zines, t-shirts & more...

27a PRATT STREET, CAMDEN,
LONDON, NW1 0BG, U.K.
www.allagesrecords.com

NIGHTBREED
IMMORTALITY THROUGH ASHES

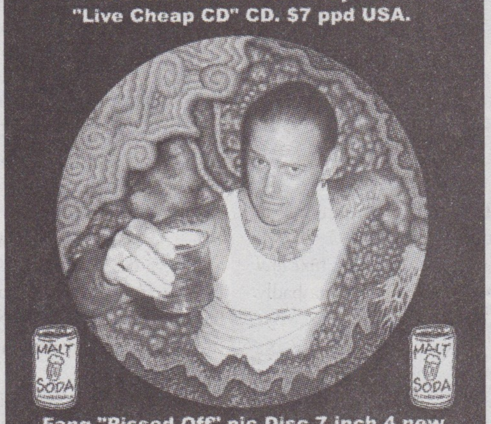
CD EP OUT NOW TO ORDER GO TO
www.killthefall.com
OR WRITE TO PO BOX 30248 MIDDLEBURG HTS OH 44130
www.purevolume.com/nightbreed



OUT NOW...

ATWAR
Cell Block 5
Live Cheap CD

ATWAR / Cell Block 5 split
"Live Cheap CD" CD. $7 ppd USA.



Fang "Pissed Off" pic Disc 7 inch 4 new songs, limited edition of 500. $7 ppd USA.

Malt Soda / P.O. Box 7611 / Chandler, AZ / 85246 / www.maltsoda.com

LIFELINE
RECORDS

DOUBLE CROSSED LLR-05
YOUR ATTITUDE BITES 7"
fast, modern, anthemic, energetic straight edge hardcore along the lines of Carry On, Ten Yard Fight and Far From Breaking.

KILL YOUR IDOLS LLR-04
FOR OUR FRIENDS 12"/CDep.
Spanning from their earlier years with a rawer sound, to the most recent more melodic urgent work, this record covers it all.

MODERNLIFEISWAR

MODERN LIFE IS WAR 7" LLR-03
Originally done by the band, but is now available again. Sincere, melodic hardcore from these hard working Iowa boys

UP NEXT: Modern Life Is War "Witness" LP

LIFELINE RECORDS
PO BOX 692
MIDLOTHIAN, IL 60445
WWW.LIFELINERECORDS.NET

7" - $5 PPD US, $7 WORLD
12" $8/$12 CDep $7PPD /$10

www.SectorFiveRecords.com
SECTOR FIVE RECORDS
P.O. Box 112
Madison, WI
53701
WATCH · LISTEN · SUPPORT

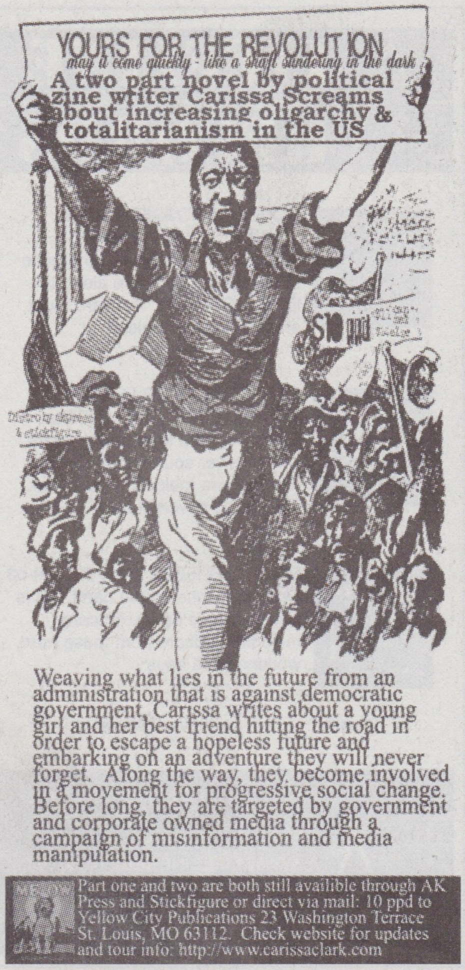
VIDEO!
Live & Otherwise.

SHOW LISTINGS!
Tours coming soon.

MP3s From:
Driftless
Pony Club
Colony of Watts
The Hat Party
Vox Humana

Six Madison, Wisconsin Band
Compilation
$3.00 ppd

Coming Soon!
Agents And Thieves LP
from
The Hat Party



YOURS FOR THE REVOLUTION

may it come quickly - like a shaft sundering in the dark

A two part novel by political zine writer Carissa Screams about increasing oligarchy & totalitarianism in the US

Weaving what lies in the future from an administration that is against democratic government, Carissa writes about a young girl and her best friend hitting the road in order to escape a hopeless future and embarking on an adventure they will never forget. Along the way, they become involved in a movement for progressive social change. Before long, they are targeted by government and corporate owned media through a campaign of misinformation and media manipulation.

Part one and two are both still availible through AK Press and Stickfigure or direct via mail: 10 ppd to Yellow City Publications 23 Washington Terrace St. Louis, MO 63112. Check website for updates and tour info: http://www.carissaclark.com

BRING THESE FILMS AND SPEAKERS TO YOUR TOWN

EVIL TWIN BOOKING

Evil Twin Booking workers collective helps circumvent the corporate media by setting up presentations for anti-authoritarian films, speakers & underground performance artists.

We can help you host events in small towns or large cities for any of the stuff on our roster. We set stuff up at colleges, activist spaces, bookshops, theaters, rooftops, squats, warehouses, galleries, punk venues, & infoshops.

Check out our website for full info + tourdates.

THE WEATHER UNDERGROUND
w/Sam Green, Bill Siegel, Bill Ayers, Bernardine Dohrn, etc:

THE CORPORATION
screenings can accompany speakers: dir Mark Achbar Jennifer Abbot, + Joel Bakan

LOST FILM FEST
Emergency Film Tour Progam. multimedia performance w/ Scott Beibin

GUERRILLA NEWS NETWORK
media (re)volution tour w/ Stephan Marshall+Anthony Lappe

THE YES MEN [LIVE!]
w. Mike Bonanno, Andy Bichlbaum, Patrick Lichty

FOURTH WORLD WAR
w. Rick Rowley and Jacqueline Soohen

REVEREND BILLY
& The Church of Stop Shopping [LIVE!]

BEEHIVE COLLECTIVE POLLINATORS TOUR
multimedia presentation

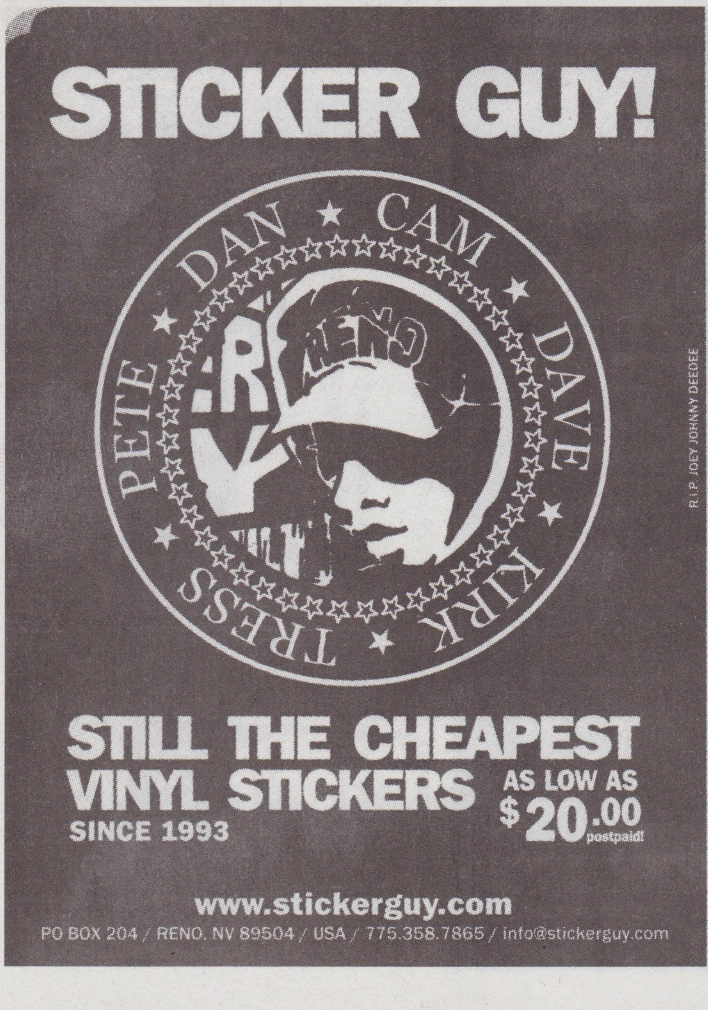
THE TAKE
dir. Naomi Klein and Avi Lewis

TIMOTHY SPEED LEVITCH
[LIVE!]
multimedia presentation

WE ARE EVERYWHERE
multimedia presentation
w. author Andrew Stern

SETH TOBOCMAN
[LIVE!]
multimedia presentation

www.eviltwinbooking.com - info@eviltwinbooking.com - 215.888.1756



STICKER GUY!

PETE ★ DAN ★ CAM ★ DAVE ★ KIRK ★ TRESS

R.I.P. JOEY JOHNNY DEEDEE

STILL THE CHEAPEST VINYL STICKERS
SINCE 1993
AS LOW AS $20.00 postpaid!

www.stickerguy.com
PO BOX 204 / RENO, NV 89504 / USA / 775.358.7865 / info@stickerguy.com

Slovenly RECORDINGS

PO BOX 204 / RENO, NV 89504 USA / label@slovenly.com

TH' LOSIN STREAKS
"Sounds of Violence" LP/CD

INTRODUCERS
"Close Ups" LP/CD

THE CHEEPS
"self-titled" LP/CD

LP/CD $9 PPD IN USA

THE SPITS #2 LP/CD
SUBSONICS "Lot to Forget" LP/CD

SLOVENLY SAMPLER CD
16 SONGS - JUST $3

and more! www.slovenly.com

cummin in March:
SUBSONICS
"Die Bobby Die" LP/CD

SLOVENLY 45 SERIES feat.
BLACK LIPS-REIGNING SOUND-INSOMNIACS-RIPPERS (Italy)-more!

SLOVENLY

RECORDS

Send MRR your release for review. Don't send wimpy, arty, emo, metal or MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include post-paid price and contact information when mailing. If possible, send two copies of vinyl records (one for MRR, one for the reviewer). ***We will review CDs, but just CD-only releases.*** **If on vinyl and CD format, send us the vinyl. We are reviewing demos, so send HIGH quality cassette- & CDr-only releases directly to: Erin Yanke, PO Box 1113, Portland, OR 97207.** ***No reviews of test pressings or promo CDs without final artwork.*** **Staff: (TB) Tim Brooks, (MC) Mitch Cardwell, (RC) Rob Coons, (CC) Carl Cordova, (JD) Jip Daems, (AD) Andy Darling, (DD) Dr. Dante, (SD) Sean Dougan, (JF) Jonathan Floyd, (JH) Jeff Heermann, (VH) Vince Horner, (RK) Ramsey Kanaan, (KK) Kenny Kaos, (CK) Carolyn Keddy, (WK) Will Kinser, (WL), Will Weber Kneiter(EL) Elliott Lange, (RL) Ray Lujan, (HM) Hal MacLean, (AM) Allan McNaughton, (GN) Golnar Nikpour, (BR) Bruce Roehrs, (MS) Martin Sorrondeguy, (SS) Steve Spinali, (BS) Brian Stern, (RW) Ryan Wells, (SW) Shane White.**

25 SUAVES – "I Want it Loud' CD

Total MOTÖRHEAD worship, not in a BORN DEAD ICONS/INEPSY hardcore way, but in a long hair/devil horns/sleeveless denim way. As any follower of my reviews will know, I'm a total sucker for the 'HEAD so I'm giving this slab of rock a double thumbs up (or should that be double devil horns?)…Yeaaaaahhhh! (TB)

(Bastard Sun, 4609 Hunt Rd, Adrian, MI 49221)

180 MINUTES / GENTE CON PERRA – split EP

180 MINUTES crashes through two hyper-distorted, nearly throwaway punk tunes; the fruits of a three-hour concept project band. The dissident DEZERTER-styled guitar leads almost keep things interesting, despite both songs undeniable half-heartedness, and the year: 2005. Reverb saturated Spanish vocals—I think there are two singers, crooning poems borrowed from Roque Dalton. The GENTE CON PERRA fuses lo-fi electro-clash with art-damaged new wave punk, in and of themselves not terrible things, but their first track "Menschen im Kafig" still hits sorta like a diluted KILL ME TOMORROW. "Pink Friday" shows more promise in as far as hooks, and song structure, but in the big picture it's more along the lines of a castrated THROBBING GRISTLE, with dead pan Deutsche vocal stylings. (BS)

(genteconperr@gmx.de)

ALL ABOUT ADAM – "Ten Ton World" CDEP

For starters, I hope these guys drop the "AAA" logo or else there are gonna be a lot of disappointed AGAINST ALL AUTHORITY fans. Other than that this is good Brit pop punk that would fit right in on Crackle or Boss Tuneage. Along the ways of TRAVIS CUT and ANNALISE. This is a three-song teaser, but these guys have it down now. (RL)

(All Gone Wrong, Cavern Club 83-84 Queen Street EX4 3RP, UNITED KINGDOM, www.allaboutadam.co.uk)

AMPERE – "All Our Tomorrows End Today" 10"

Do you remember hearing *Chaos is Me* for the first time? That weird sample, the silence, and then all of a sudden that intense flow of noise, screams, and pounding drums. ORCHID was an awesome band (unfortunately, the one time I saw them live they weren't that good, but I'll forgive them for that) and out of their ashes rose a couple of new bands. One of them—and definitely my favorite—is AMPERE. Carrying on the torch of fast, chaotic, hard hitting screamo, this band strongly reminds me of their predecessor, but—especially on the quieter moments—also brings to mind a more chaotic version of bands like SAETIA. Those quiet moments, however, are rare on this 10" and I love how this band does the "emo" thing without becoming whiny or boring or redundant over the course of this record. The best part of the record is the second-to-last song on side B, in which the singer sings, "We knew that there would be no future; that was our greatest freedom." There is no filler on this one, just ten inches of raw, emotional hardcore. The artwork looks really amazing as well and makes me love this record even more. It's too bad the lyric sheet is pretty unreadable for the most part, but that's just a minor point of critique for this otherwise excellent release. I absolutely love it. (JD)

(Ebullition, PO Box 680, Goleta, CA 93116)

ANNALISE / THREE MINUTE MOVIE – split EP

From Exeter, England, ANNALISE is in my opinion one of the best bands around. They magically manage to graft '79 British punk, Mod revival, American post-hardcore, and modern pop punk into something that will lift the hairs on your arms, along your spirits. Their songs are the anthems to growing up a spotty adolescent, drinking on park benches, and walking home late at night through shitty housing estates to *my* shitty housing estate, which I never had. Great songwriting, biting lyrics, and unforgettable melodies make them a truly special band. They should be huge...but for some reason, they're not. THREE MINUTE MOVIE is from Japan, and plays good, catchy punk that is good enough to draw a CIGARETTEMAN comparison. I'd like to hear more of them, but for right now I'm going to light up a smoke and listen to ANNALISE again. (AD)

(Snuffy Smile, 4-1-16-201, Daita Segataya-ku, Tokyo, JAPAN 155-0033)

ANTIDOTE / SEEIN' RED – split EP

On the cover of this record, the bands are titled as TEGENGIF / ZIEDEND VAN WOEDE, though this is actually a split record between ANTIDOTE and SEEIN' RED from Holland. An odd pairing, but it works great for me. ANTIDOTE is one of the best bands doing the spiky UK82 thing, like a more street punk NEGATIVE APPROACH or ABRASIVE WHEELS. Two tracks here, one of which is a great FRITES MODERN cover. Long time ex-LÄRM thrashers SEEIN' RED never disappoint, and this disc is no exception—no bullshit full throttle hardcore, not quite as manic as LÄRM but the same sentiment, they even do a ripping version of "Spray Paint" by BLACK FLAG in Dutch.

Great record. (TB)

(Attack, PSF 350541, I0214, Berlin, GERMANY)

180 minutos
perro con gente 7"

THREE MINUTE MOVIE
ANNALISE

TEGENGIF / ZIEDEND VAN WOEDE

ANTiSEEN
THEE FROM PARTS UNKNOWN EP
J.O.B.

ANTiSEEN – "Thee From Parts Unknown" EP

Fuck yes! The Italian Confederacy of Scum record enthusiasts have come through for you Scum Rockers again! Scarey Records presents a new EP for you rabid ANTiSEEN fans, and it's great! ANTiSEEN leads off with "Dumps and Dives" about the romantic lifestyle of a touring band. "Same old dump / Same old dive / I can't believe we made it out of here alive." Yes! This is a fucking great song!! Next is "Mad, Bad and Dangerous to Know." This song conveys some of the pitfalls of running with the wrasslin' crowd. Clayton will generously offer to put you on the "long list of people who can kiss my white ass." Side two starts out "From Parts Unknown," featured on the TKO full length of the same name. Great! The last tune is a live version of "Watch the Bastard Fry." This is a fucking excellent record! (BR)

(Scarey, Casella Postale 516, Succ 76 10121, Torino, ITALY, www.scareyrecords.com)

AO / FEELIN' FINE! – split EP

Ah yes, angry tunes made by bored kids from the no-man's-land some call the Central Valley of California. AO mixes charged, crusty punk with the crazy fast grind of FEELIN' FINE on the flip side. Both recordings were pretty lo-fi, but I had already expected it them to be. Nevertheless, this EP was definitely worth a listen and I can see these bands establishing a following if they start playing up in the Bay Area. (RC)

(Larve, 1284 N. Glenn, Fresno, CA 93728, wefeelfine@hotmail.com)

ATERIAVIA – "Regarding the Midwest: Sleeping" CD

What is this? It's like ENIGMA meets AT THE DRIVE IN? Strike one is using the word "internet," or at least a word that sounds like "internet" in a song...especially since they list their "myspace" address in the contact info. Strike two is a record cover that looks like it was a reject advertisement for the Body Shop®. Strike three is basically everything else on his album. If you listen to Q AND NOT U and MARS VOLTA exclusively, and are looking for something second rate, check this out. I feel bad trashing this since they use their full names (Forkenbrock, Sjaaheim, and Oppenhuis, respectively), which gives them personality, but they knew what they were getting into sending this into a punk mag. (WL)

(Lujo, 3209 Jennie Drive, Morgan City, LA 70380, www.lujorecords.com)

ATOMIC BRAINS – "Chains" EP

Offering further proof that everyone grows up, these former members of the EUNUCHS have shed their juvee detention uniforms and donned their barroom digs. ATOMIC BRAINS is immediately comparable to the Southern sect of Crypt's legendary roster, although cleaner and not as roots-rooted. A REIGNING SOUND in training? This is good enough to turn my head and will probably grow on me with multiple listens. (MC)

(Blahll!, 3178 Alameda Dr., Jackson, MS 39212)

BAD BLOOD / VALDEZ – split EP

This is kind of a one-sided record. On the BAD BLOOD side, you get some really well played UK punk in the vain of SUICIDAL SUPERMARKET TROLLEYS and the WERN'T, two of my favorite English bands of recent memory. The recording quality is good, the vocals are snotty and well sung with the perfect Brit-punk accent, and the music is interesting in a straightforward punk way. I really enjoy this style, and there aren't many bands still doing it these days. On the other side of the record, VALDEZ offers up some live tracks, which fade in and out of being sloppy and badly recorded. I don't know, in my honest opinion I would say they should have just left these live tracks for bonus material on a CD or something, because they aren't a great representation of the band and probably don't belong on vinyl. Having said that, I will say that I hear some potential in them, if they went to a studio. This just isn't exactly what I want to hear from a band that hasn't been around long enough to get my attention through some good studio output. Buy this record for the BAD BLOOD side. (WK)

(Campary c/o A. Heitmann, Fortunastr. 18 40235 Dusseldorf, GERMANY, Campary-Rec@Web.de)

BAGS – "Survive / Babylonian Gorgon"

A reissue of the classic BAGS 1978 Dangerhouse 45, this is LA punk at its best. Alice Bag sings with authority, spewing anger and contempt. The band is totally fantastic. This is one of the all-time great punk singles. Don't miss out. (CK)

(Artifix, Box 641, Moreno Valley, CA 92556)

BANNER OF THUGS – "What We Hold Dear" CD

BANNER OF THUGS is a Dutch six piece. They manage to mix up elements of street punk, tough guy hardcore, and melodic rock. And they make it all work. Imagine SWINGIN UTTERS, SPEAK 714, STREET DOGS, and IRON MAIDEN mashing it all up. Who would've thought...? (RK)

(Rebellion, www.rebellionrecords.nl)

BASEBALL FURIES – "Let It Be" LP

Let It Be is darker and crunchier than any of The Furies' previous outings...and that's sayin' something. The production is really stripped down compared to their last album, allowing the songs to really shine through. Each tune is lined with a hooky bounce seldom heard in shit this drugged-up and desperate, leading me to believe that they're one of the few bands around capable and brave enough to lower the boom factor and come up with something better. The wait was certainly worth it. (MC)

(Big Neck, PO Box 8144, Reston, VA 20195)

BASSHOLES – CD

For historical analysis, please reference the review by Monsieur Ryan Wells (immediately below). He puts a better frame around the BASSHOLES than I ever could—hell, I've been referring to this Middle American brokeback blues duo as the "base-holes" for the last decade. All joshing aside, this self-titled album contains plenty of quirk, rattle and roll for new listeners and jaded fans alike: comparisons to flavor-of-the-year two-piece the WHITE STRIPES can and are made, but Don Howland (guitar) and Lamont Thomas (drums) beat 'em to the punch a couple times over. "Blackbird," "Hells Angel" and "Fascist Times" are honest-to-gum modern blues for the barcode generation: get in the queue. (JH)

(Dead Canary, PO Box 10276, Columbus, OH 43201, www.deadcanaryrecords.com)

BASSHOLES – "Broke Chamber Music" CD

This seriously dates me, perhaps the 2nd record I ever reviewed for *MRR* back in 1994 was the *Lion's Share* 7" on this compilation CD. At the time I said it was merely "OK," but time has been kinder to the BASSHOLES than to me. For those not in the know, the BASSHOLES were/are a two-piece outfit that pummeled a modern take on blues-punk years before Mr. Jack White entered the fray. This (un)covers a pile of singles that came out in the mid to early 90s, along with a slew of unreleased stuff. The overriding realization that comes across that you miss from listening to the 45s individually is the genuinely barbed humor that Don Howland brings to the table. For instance, it's a real trick to fashion a song about OJ that does not sound dated in '05, but Howland mined a vein of truth in that affair that still produces gold. This is one mofo who's chuckling over the absurdities of life in a very real sense, then chasing it down with serious alcohol. Well, you would hope. Includes the absolute best 7" they ever did, the *(She Said I Had A) Problem* 45 on the long-lost Bag of Hammers label. The unreleased stuff is less 45-able, more extended and actually in some ways more effective. I'm more than a tad tired of modern "blues trash" that reeks of easy execution, but this stuff is so basically honest it never fails. (RW)

(Secret Keeper, www.secretkeeperrecords.com)

BENT OUTTA SHAPE / DRUNKEN BOAT – split EP

BENT OUTTA SHAPE—I like this band. They mix a *Let It Be* era-REPLACEMENTS sound with a more East Bay sounding thing, like AMERICAN STEEL or CRIMPSHRINE. They can bring the house down; they're tight as shit. They've got a STIFF LITTLE FINGERS vibe going on, too. Their songs are way better produced than I would have expected, and it works. DRUNKEN BOAT kicks out a couple CRIMPSHRINE styled songs with a fuller sound and some tight vocals. Songs of hope, beer, and photocopy art. (WL)

(Drunk Tank, www.drunktankrecords.com)

BESTHÖVEN – "To The Hell With Them All!" EP

Over the course of the past couple of years, BESTHÖVEN from Brazil has become one of my two or three favorite Swedish-styled raw hardcore bands. This is no backhanded compliment, as these years have seen tens of excellent raw punk bands, especially from Japan. It is fitting, then, that this is an EPs worth of covers of Japanese D-beat classics, including songs by CROW, DISCLOSE, RESULT,

CFDL, BATTLE OF DISARM, and DISPROVE. What I like about this EP is that BESTHÖVEN manages to take songs from a established idiom, already performed by well-respected and much loved bands, and turn them into something uniquely their own. Don't get me wrong, this record is still firmly anchored by an unyielding commitment to ANTI-CIMEX, SOD, and ARMAGEDOM. It's just that BESTHÖVEN has come to develop a sound of their own, which distinguishes them in a sea of mediocre "D-beat" bands. Dark, intense, and dire, Fofao's throaty screams reveal the sound of a man who is not faking his anger. The lower-fi-than-usual recording always seems to work to BESTHÖVEN's advantage. *To The Hell With Them All* is not as essential as BESTHÖVEN's original material (someone please reissue the first EP, or send one to me in exchange for, uh…some scene cred?), but it is a great listen nonetheless. It's on a Japanese label, but it's being distro'd stateside by Game of the Arseholes, so act quickly before it disappears. (GN)
(Life Under One Tree, 398-1 Kuo-cho, Suzuka, Mie, JAPAN, vivisick@yahoo.com)

BEST PALS / SMIRK – split EP

I'm ashamed to say that this is the first time I've heard these local veterans (my excuse is that I only go out on weekends these days.) I won't mention the ex-band thing, needless to say the "kids" in SMIRK have been around the block a couple of times. They play good, mid-paced melodic punk which reminds me a little of—dare I say it—X. Phonies and cellphones are taken outside and given a thorough once-over. Witty *and* charming. The first thing I thought when the first BEST PALS song started was ALTERNATIVE TV, the second thing was the EPILEPTICS, which should give you a sense of where these guys are coming from. London 1979, well... actually they're from here and now, San Francisco '05 that is. The second track is more of the same (except this one has a chorus straight of Gainesville 2000...or is that Berkeley 1988? Okay, ok, enough geography). I must say I'm very impressed...this is way better than PUSSY GATO. (AD)
(Broken, PO Box 460402, San Francisco, CA 94146, www.brokenrekids.com)

BLEEDING HICKEYS – "Lovers & Haters Unite" CD

Thick, muscular, girl-powered rock. I haven't heard a band like this in a long time and it's refreshing. There used to be a lot of this stuff around—the BLEEDING HICKEYS remind me of HOLE, BABES IN TOYLAND, and especially L7. Good stuff. When those big glossy mags do their annual "Women in Rock" issues with Britney and Christina on the cover you can write and ask where the feature on the BLEEDING HICKEYS was. (AM)
(Jilted, 3644 Park Ave, Minneapolis, MN 55407)

BLITZKREIG / PARADOX UK – "The Gathering Storm" CD

A greatest hits package from these two on again, off again UK punk bands, fronted by the irrepressible Spike. BLITZKREIG is best known for their No Future releases back in the heady days of '82, and both bands specialize in that speedy, metallic hardcore as brought to you by their (then) contemporaries ENGLISH DOGS, DISCHARGE, VARUKERS, et al. This is a fine place to start if you like that sort of stuff. (RK)
(Street Anthem, 6201 15th Ave, NW #B306, Seattle, WA 98107)

BOB BURNS & THE BREAKUPS – "C-Store, Baby!" EP

Six tracks of confident punk rock that aims for the simple, kid-tested-and-mother-disapproved formula. Buzzing guitars, yelps and hoots. "Trash City" and "My Girl's Got Everything," are real anti-anthems waiting to happen (maybe they have already). There's a kinda frenetic quality here that separates BOB BURNS & THE BREAKUPS from paint-by-the-numbers garage punk, and for that Milwaukeeans with Mohawks can be eternally grateful. "I Got Soul," Bob Burns sings. Sounds like it to me: the kids have talent, as well. (JH)
(Dingus, 2407 N. Pierce St., Milwaukee, WI 53212, www.thebreakups.cjb.net)

BOOTED COCKS – "For Oneself" CD

The Japanese are weird. Or perhaps they should be applauded for their obsessions? This quartet is comprised of skinheads. Complete with Docs and Lonsdale shirts and football scarves, they play an odd collection of cranked-up pub-rock numbers with keyboards and shouted choruses. I'm not particularly sure why anyone would like this, but, er, there you go. Lyrics are all in English, as far as I can tell, and are all utterly indistinguishable. The lyrics are all printed in Japanese. (RK)
(Bronze Fist, www.sound.jp/bronzefist/)

BORN LOSERS – "For Chicago Girls" EP

This Portland band has an interesting thing going. I'm not sure exactly what it is, but I am thinking they sound like a little more rock 'n' roll HOT SNAKES with less hot iron tension in the mix. Unfortunately, while the sound is cool, the songs lack the hooks that would make this record more memorable. So, while I don't feel a need to rush out and get this, I would be interested in hearing what this band produces in the future. (JF)
(Scarey, Casella Postale 516, 10121 Succ. 76, Torino, ITALY)

BRUTAL DEATH – "Sore Ridden" EP

Good way to win approval of grind reviewer: start your EP off with a REPULSION riff, proceed in like-minded fashion, throw in some early NAPALM riffs while you're at it, and you're set. As that and the logo font would clue you in, this is straight-up old-school feedback-ridden FEAR OF GOD-style barbaric, primitive grind like the best of the genre's early days. Throw drums, guitars, and vocals (and no bass ala ANAL CUNT, ASSUCK, DISCORDANCE, etc.) into a blender and this is the soup you get. Pretty brutal stuff from this young and promising northern California group. (EL)
(RSR, c/o Sandro Gessner, Strasse des Friedens 45, 07819 Mittelpoellnitz, GERMANY, www.mitglied/lycos.de/skrupel)

CH – "No Seas Como Ellos" EP

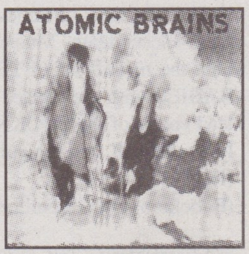
CH lets loose with eight tracks of totally raw, fast, catchy, South American hardcore. It's the perfect combination of melody and aggression. It looks like the band is from Columbia, but some members live in the US and play in HUASIPUNGO. Whatever the case, it's a solid record and I'd love to hear more. (VH)
(Sin Temotres, sintemores@yahoo.com)

CHELSEA HOTEL – "Do It Again" CD

Bar punk featuring the choppy churn redolent of RAMONES devotion and the occasional guitar solo taken from the Australian Rules™ book of rockin'. Just another head bobbing in the public pool. (RW)
(Bully Boy)

CIDER – "They Are the Enemy!" EP

Here we are with another piece of lovely noise from some Ohio punks. This is their second release, and I have to say I



BANNER of THUGS

BESTHÖVEN
TO THE HELL WITH THEM ALL!!

C.H.
NO SEAS
COMO ELLOS

was quite surprised to see that they're still doing stuff. CIDER plays lo-fi hardcore punk with a great guitar and bass sound and a fuck load of attitude! This shit is nasty and I love it…."Yeah, you piece of shit, you went to the other side, you yuppie piece of fuck, you fucking rich fuck!" taken from "Concrete" (track three, side two), and it rules!!! (MS)

(Painkiller, 8 Burney St. #1, Boston, MA 02120, USA, www.painkillerrecords.com)

CLOSE COMBAT – "Viva Mestreech!" CD EP

A five-track Dutch skinhead effort all in their local lingo, and—I believe—all in praise of their local soccer team. Musically, they expertly combine the melody of PETER & THE TEST TUBE BABIES with the terrace chants and gruff, atonal lead vocals of the COCKNEY REJECTS. It actually works well, and the guitars and licks are superb. (RK)

(Rebellion, www.rebellionrecords.nl)

COCKBIRDS – "Cockbirds #1" EP

Yes sir! This is rough and ready punk rock with gruff vocals from Berlin, Germany. The music is solid streetpunk with a tongue-in-cheek approach. The songs stand up reasonably well by themselves (especially the theme song), although the entire project does have the novelty feel similar to HARD SKIN. (BR)

(Cockain)

COLOR OF DAY – "Dress Casualty" CDEP

This is the first record by this four-piece from Pennsylvania, and this six-song CD starts off as your basic modern-day hardcore, not unlike the HOPE CONSPIRACY. Then, however, they launch into this melodic emo-punk part on which the vocals remind me of SAVES THE DAY and the music of pretty generic skate punk. It seems like they're trying to go for something new here, but I'm sorry to say that I don't really get it. The mixture between melody and aggression that a band like STRIKE ANYWHERE has got down so well in this case comes off as a little unnatural in my opinion. Although they don't really sound like either AFI or BOYSETSFIRE, they do try to combine melodic vocals and punk rock with modern day, slightly metallic hardcore punk. If you're into the bands mentioned above, this might be for you. (JD)

(www.colorofday.com)

COUNTERPOISE – "Lest We Forget" CD

This is a near-discography CD from Ohio anarcho punx COUNTERPOISE. The first few tracks appear to be demos (and let me tell you, they *sound* it), while the rest of the CD compiles all of their vinyl output, including an EP, a split EP, and their comp track on the *Critical Pedagogy* comp. There is a band history that mentions some of the bands COUNTERPOISE shared stages and basements with—AUS ROTTEN, A//POLITICAL, and ANTI PRODUCT, among others. This should give most fans of anarcho punk and hardcore the proper context to place COUNTERPOISE both musically and lyrically. A word to the wise—while chronological order is nice, it is sort of annoying to have so many terribly recorded demo tracks before the real meat and potatoes of your CD release. Honestly, their value is questionable and it might keep newcomers to your band from giving you the chance you deserve, though admittedly, COUNTERPOISE doesn't get much higher fi over time. Sometimes, being too lo-fi is not a good thing. The lyric book includes tons of information, a band history, and interesting facts about government experimentation on human subjects. For die-hard fans of mid-to-late 90s anarcho punk only—this is definitely not as good as some of the biggest hitters of that scene and era, which makes this CD sound doubly dated. (GN)

(Terraphile, PO Box 317741, Cincinnati, OH, 45231)

THE CRIMSON GHOSTS – "Leaving the Tomb" CD

The GHOSTS have a cool MISFITS-esque look and sound! Actually, the GHOSTS are a lot more metal and more polished than the MISFITS. They have this white powdery ghost/mummy dust style over their MISFITS wear that makes them extremely creepy, and despite being German, they sing in perfect English. It's truly surreal how all these MISFITS wannabes are as good as the current MISFITS these days. (HM)

(Fiend Force, www.fiendforce.de)

CROPKNOX – "Do What?" EP

Last gasp from these local youngsters, and a tremendous swan song it is, too. It's rougher than the LP, but still has both DM boots planted in England circa 1982 (probably about the same year these kids were born!!). The nearest comparison would be the ABRASIVE WHEELS, but you could throw around any number of old UK bands (SKEPTIX, MAYHEM, ONE WAY SYSTEM, etc) and you'd be in the ballpark. This single makes me want to reach for the gluebag. (TB)

(Pure Punk, C.P 214, 43100 Parma, ITALY)

DAISY CHAIN – "I Hate Myself" LP

DAISY CHAIN is a very good melodic German punk band with female vocals. They undoubtedly have old school British and European influences, but they keep things moving along at a fast tempo and cram every song with enough hooks and harmonies to put them way ahead of the spiky pack. The London band DEADLINE immediately springs to mind, as do a few older bands such as the EJECTED, the VIOLATORS, of course VICE SQUAD (the singer even sounds suspiciously British), and even the AVENGERS. High praise, indeed. The singer has a really great, clear voice, and she's supported by good backing vocals. The lyrics are in English and German and deal with political and personal issues. As a bonus, the record comes with a nice poster of a smashed up police van. Definitely recommended. (AD)

(Attack, Postfach 350541, 10214 Berlin, GERMANY)

DEAD HEARTS – "The Words You Betray" EP

It may just be a huge coincidence, but everything about this record screams SUICIDE FILE, from the music, to the lyrics, all the way to the manner in which the singer screams. One of their songs, entitled "Forever," sounds strikingly similar to SUICIDE FILE's "Song for Tonight." And their lyrics to "Bright Lights, Burnt City" seem eerily close to the lyrics to SUCIDE FILE's "The Edge of Town." Besides the borrowing of style and lyrics, the remaining songs have titles like "Heart Shaped Coffin" and "Dear Jane Letter." So, either way I can't get into this at all. Everything is done well, so if you like SUICIDE FILE or MODERN LIFE IS WAR, then this band is worth looking into. People say imitation is the sincerest form of flattery. I say that the SUCIDE FILE should be getting royalty checks. (CC)

(Triple Attack, 610 Brooks Road, W. Henrietta, NY 14586)

DED BUGS – "Stop and Smell the Stinking Corpse Lilies" CD

Produced by Mass Giorgini, these Missouri pop punkers crank out the ditties somewhere in between SCREECHING WEASEL and the RAMONES. A little more rocking than your usual sing along pop punk. Good stuff from a new-ish band (RL)

(www.dedbugs.com)

DEMON'S CLAWS – "Blood on My Fangs" CD

Okay, everyone's gonna be slowly easing themselves over the border to Canada over the next four years (all you draft-age *punks* better be cultivating your French) so here's another reason to hitch up the Festiva; the DEMON'S CLAWS are yet *another* Canadian band that's really good. A mush-mouthed rambler leads a quasi-all-star assemblage of SCAT RAG BOOSTER-ites and CUT OFFS refugees through a stumbling-drunk murk that touches on modern punked-up blues, gunked-up psych and a GUN(K) CLUB fixation that sharply indicates that this band must have a secret shrine to Jeffrey Pierce covered in candle wax in a backwoods cabin near Sault Ste. Marie. These guys are not on the meth-driven country trip (i.e.; they don't play really fast), more like homebrew cough remedies disguised as melodies here. Those seeking a goof *a la* SCOTS should look elsewhere. A glorious mess. (RW)

(Dead Canary, www.deadcanaryrecords.com)

DELOREANS – "…Are Your Girlfriend's Favorite Band" EP

First off let me just say that if anybody who I ever shacked up with even listed the DELOREANS in their top 20 favorite bands I would dump them in an instant. Ones choice of music says a lot about their character and perspective. That being said, Italy's DELOREANS are not horrible, and in fact play some decent tunes. The songs on this 7" are pop punk with a dash of rock 'n' roll similar to the stuff that is coming out of Stardumb records these days. Also included is a so-so cover of KISS and their classic "C'mon And Love Me." (JF)

(Sonico, www.sonico.de)\

DETONATIONS – "Spy You In a Magazine / TV Has Eyes"

Although I've heard good things about this band, this single leaves me a little cold. DETONATIONS have a sound that's difficult to pinpoint, relying equally on muddy guitars and "sunglassy" wave tinges. An odd coupling that I didn't expect from distant relatives of the DRAGS. They draw from a variety of cool places (CHROME covers, anyone?), but they seem to going through the motions when they should be going for your throat. (MC)

(Big Neck, PO Box 8144, Reston, VA 20195)

THE DETONATORS – "Sonic Manifesto" EP

With all the reissues and other garbage coming out now, I had almost forgotten about classic records like THE DETONATORS Balls to You LP and Billion Dollar Nazis EP. These were—and still are—some of my favorite records. Sonic Manifesto follows along the precise lines of this insanely underrated band's previous releases. THE DETONATORS had a great early 80s-90s hardcore sound that was original and abrasive, and left you wondering how such a schizophrenic band could leave you with an entire album of songs stuck in your head for weeks. The vocals have always reminded me of the singer of CAPITAL PUNISHMENT on the album *When Putsch Comes to Shove*, whom they pre-dated. THE DETONATORS played music that sounded genuine and distinct, and this is an awesome posthumous release. I hope that people who like bands such as TOXIC REASONS and CAPITOL PUNISHMENT pick this up. (WK)

(NFN, PO Box 10384 Eugene, OR, 97440)

DIP LEG – "The Sympathy Without Love" CD

DIP LEG is from Japan and plays a style of screamo that isn't really chaotic, but that draws more from bands like YAGE, YOU AND I, or their fellow countrymen ENVY. I can even hear an INDIAN SUMMER influence in there from time to time. Musically, this band is pretty good, and if it wasn't for the singer I could see myself really enjoying this. The vocals, however, aren't all that good. The parts on which the singer actually "sings" are fine, but when the screaming sets in I can't help but cringe every now and then. It helps to listen to this CD multiple times, as after a couple of songs you don't really notice the squeaking vocals as much anymore, but every time I put on this CD again it takes me a little while to adjust. Too bad, because, as I said, I really like their music, and the translations of the lyrics (which are in Japanese by the way) show that they're pretty good. You still might want to get this if you're really into bands like ENVY, because there's definitely potential here. (JD)

(I've Come for your Children, 252 Narker Rd, Nashville, TN 37214, www.childismine.cjb.net)

DIRTY POWER GAME – "Figli Della Vostra Catastrofe" LP

DIRTY POWER GAME, who hails from Italy, hammer and blaze your ears with a super-fast wall of metallic crust. They utilize a two-vocalist attack, one with a deep rumbling growl and the other with an ear-piercing screech. This reminds me of bands like DISRUPT. This LP is definitely worth checking out. (RC)

(Agipunk, www.agipunk.com)

DISCHARGER – "Born Immortal" CD

Surprisingly decent Dutch oi. I was intrigued by the cover art depicting a skinhead beating a cop with a baseball bat—a good start. Musically, its pretty darn catchy sing-along oi like ARGY BARGY or even TANKA RAY with an almost rock 'n' roll edge. Lyrically it's dumb as a bag of hammers with songs about skins, being working class, and fighting…yawn. At least there are no songs about sending people home or flags, so it's not all bad. Worth tracking down if you're Bruce Roehrs. (TB)

(www.rebellionrecords.nl)

DISSCIORDIA – "Alienation Breeders" LP

Damn, this is really good! I like this record more every time I listen to it. Unfortunately it's fair to say this record looks really bad. With a logo stolen from DISCHARGE and some less-than-exciting pictures, you'd probably pass this up. But this band is no Dis-clone. DISSCIORDIA plays some really outstanding punk that is recorded with the perfect amount of clarity while remaining intensely driving and raw. I love the vocals—they are not the least bit crusty, but are instead youthfully shouted in both the English and Italian languages with passion and conviction. In fact the vocals remind me of FINAL CONFLICT. The reason I review for *MRR* is for bands like this, I would have not heard this until it was ten years old otherwise. I suggest that you find it quickly. Another awesome release from Agipunk. (WK)

(Agipunk, www.agipunk.com)

DISPENSING OF FALSE HOPES – "Growing Up, Giving In" CD

Screamo from Des Moines with a nice raw, heavy sound, decent quiet-to-loud dynamics, and more than a little influence from URANUS, PORTRAITS OF PAST, and more standard metalcore bands. Unfortunately I can't say much for the songs or arrangements, which left little to remember or be moved by despite their best intentions. Diehard fans of the style might wanna give this a spin or two, but it won't do much to convert the rest of us. (EL)

(Init, PO Box 87, Sioux Falls, SD 57101, www.initrecords.com)

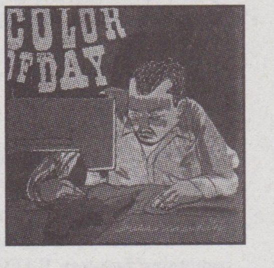
EAST REBELS – " Mit Aller Gewalt" LP

It's started—the vinyl ferry that kept me in good stead quit, so now my well is dry, the run over, the real world of shit to average to the down right silly is all I got to look forward to. Guilty by haircut and past allegiances to the boots and braces, I can see the deluge of oi on the foreboding, bleak horizon. EAST REBELS carries on in the great tradition off oi (i.e. fucken crap), mixing metallic chunk similar to the equally shit IRON MAIDEN with terrace chants. Its played tight—some might say well—but its fake, forced tough, with zero hooks, zero choruses, and lets face it, and—don't dare edit this or I quit—sung in German, which isn't exactly honey to the ears. Listen to BLITZ, that's my only advice. (SD)

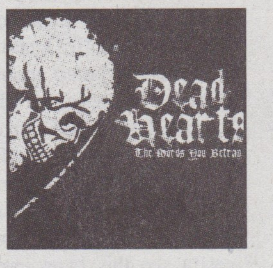
(KB, www.kb-records.com)

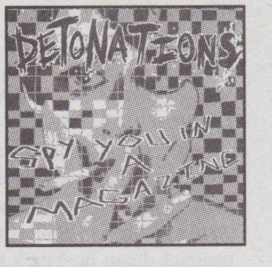
ELEKTRODUENDES – "Salgo A La Calle" LP

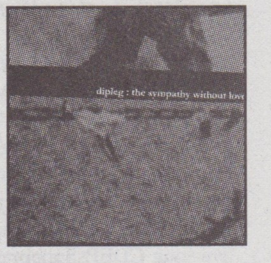
The Wise Man Who Assigns The Records told me that I'd like this LP. "It kind of sounds like NO HOPE FOR THE KIDS. Except, well, uh….not really. Whatever." Sometimes the inscrutable meanings of that which The Wise Man speaks are obscured by the morass of my unworthy mind, but this time, I think I caught his meaning. What he was trying to tell me: "This is a really catchy record. And it's good." ELEKTRODUENDES, from Barcelona, Spain, plays upbeat, melodic punk rock that at its most aggressive (and best) moments brings to mind BURNING KITCHEN from Sweden. The drumming and guitar parts (and it seems, the lyrics) have a definite anarcho-punk flavor, but there are riffs and choruses that are pure pop. Luckily, the pace of this record—and the occasional D-beat the drummer hammers out—put it firmly in the "melodic hardcore" camp, rather than the "pop punk" camp.

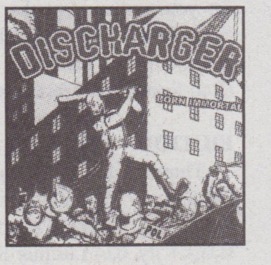


COUNTERPOISE
LEST WE FORGET




DETONATIONS
SPY YOU IN A MAGAZINE





Overall, an excellent record that was a co-release by no less than seven labels. I'll give you just one of them while I flip this over to listen to it again...(GN)
(Tofu Guerrilla, Stedingerstrabe, 58, 29203 Bremen, GERMANY)

ENEMY YOU – "Stories Never Told" CD

ENEMY YOU's second full-length, the follow up to 1999's *Where No One Knows My Name* holds fourteen more pop punk songs, sounding like something between BAD RELIGION, NOFX, and SCREECHING WEASEL. I'm not sure the songs are quite as strong as those on their first album, and there seems to be less of a SCHERZO influence than before. Nevertheless, this is an album that will please fans of the band that have long been waiting for something new. (WL)
(Red Scare, www.redscare.net)

ESCAPE GRACE – CDEP

ESCAPE GRACE brings you some well-produced metalcore on their debut CD. The songs are just short enough to keep my attention, and it seems to me that their main influences are bands like BOTCH, REFUSED, and SNAPCASE. The songs are primarily based around heavy, metallic guitar riffs, but the music as a whole doesn't get as chaotic as CONVERGE or DILLINGER ESCAPE PLAN; ESCAPE GRACE keeps their songs a lot more straightforward. This isn't a style of music that I'm really into, but people who are into the aforementioned bands might really enjoy this. I can easily see this band ending up on a label like Hydrahead or Deathwish. (JD)
(City of Hell, PO Box 2412, Providence, RI, www.city666.com)

FALCONS – "God Don't Make No Trash" CDEP

Ahh, springtime is upon us and that means only one thing. Yes my friends, baseball is back and once again some teams have landed superstars and solid role players in an attempt to catch that elusive pennant. I can be happy for the Padres, Casey for the Giants, and don't get Golnar started on the Mets. Well, the FALCONS are one of those groups featuring members or ex-members of RISE AGAINST, ALKALINE TRIO, and the LAWRENCE ARMS. While these guys aren't megastars (think Moises Alou not Ryne Sandburg) they do represent the brightest hope for Chicago's Northside this year. Coming across as a cross between the latter two bands with a little bit more speed, the FALCONS deliver some promise on this five-song CDEP. Supposedly there is a full length in the works, so I must say things are looking good for you northside punks, hopefully it all ends up better than how the Cubs normally break your heart. (JF)
(Red Scare, www.redscare.net)

FICTION – "Titus" EP

Three tracks of melodic screamo that borders on radio rock. Yeah…the kids love this shit. Well, here's what I have to say: Fuck the kids! (VH)
(Dark City, 624 Lorimer St., Brooklyn, NY 11211)

FORWARD TO DEATH – "Death Therapy" LP

FORWARD TO DEATH is not as connected sound-wise to the TEAR IT UP family tree as most people would expect from a band with an ex-TEAR IT UP member in the fold. The sarcastic, dark, thrashy hardcore sound that TEAR IT UP helped spawn can be heard from time to time on this solid 14-song LP, especially on their songs that have a later BLACK FLAG feel. But for the most part, I hear more DEAD KENNEDYS than anything else in the guitar leads, and some SHEER TERROR in Andy's vocals and in some of the breakdowns. Pretty good…for a Yankee fan. (CC)
(Perfect Victim, PO Box 52084, Boston, MA 02205)

FOUR LETTER WORD- "Like Moths to a Flame" CD

Orders from above, don't mention the court case, and don't mention Welly / ARTCORE. Review this CD entirely on its own merits, which being a connoisseur of the purple prose I well in devour to do. Firstly, we've been made to wait for far too long. What's it been, five years since the brilliant debut? But by Christ it's been worth it. The best damndest punk from ye ol' country on the best damndest punk label from the sprawling metropolis of Cardiff. FOUR LETTER WORD mixes it up with some of the old dog hardcore of TOXIC REASONS and NO FOR AN ANSWER, and the melody and soaring choruses of early BAD RELIGION. The production is electric, bouncing over the speakers like a vintage McEnroe serve. There are strong, emotional, driven vocals, and the hooks man—Christ, those hooks. Lyrics that read like a pissed of Wilfred Owen, that's classic Owen from the trenches. Like most poetry, my standard secondary school education lets me down. Fortunately, explanations of each song come in the form of tune-by-tune related quotes from heroes and unlikely heroes of the distant and not-so-distant past. Smart, and definitely the best form of labor, that which is injected with love. Drenched in the relevant politics of today, without standardizing topics that are usually murdered in an increasingly lackluster scene. Purist punk for subversive minds. (SD)
(Newest Industry, Unit 100, 61 Wellfield Rd, Cardiff CF24, 3D6, Wales, UNITED KINGDOM, www.thenewestindustry.com)

FUCKHATEPROPAGANDA / H8-TARGET – split EP

FUCKHATEPROPAGANDA starts things off with four-song assault of snappy, quick punk. There are some quirky moments of surging rhythms that keep things interesting, but this is mostly fast and thrashy. H8-TARGET slows things down a lot with a more straightforward, mid-tempo hardcore style. Musically they are strong, but there were a couple of moments where things sound a little to groovin' for my taste. Overall though, this is not a bad EP. (RC)
(Speed-o-wax, www.speedowax.com)

FUCK HATE PROPAGANDA – "HIS STORY IN HISTORY" EP

These seven tracks are taken from the FUCK HATE PROPAGANDA demo, re-released out of the original CD form several years back, now on vinyl. This EP starts off weak and disjointed, but once they squelch the poor man's screamo schtick, about two songs into it, they emerge as more promising and cohesive anarcho punk hardcore outfit. "Product of Birth" and "More Ghettos" are charged, and fucking punk, both my personal favorites. The art and layout are fucking abysmal: more pixilated black and white internet scavenged art to throw into the scrap pile. The essay on fascism, I probably would have read it, had it been remotely legible! What the fuck? If you believe you have a message to share, try a little harder. Worth checking out, though not essential. (BS)
(Speedowax, 9 Thurston Pl, Norton, Stroke on Trent, ST6 8 HD, UNITED KINGDOM)

FUZIGISH – "Exploited and Distorted" CD

Well, this flat out floored me. In the past, South Africa's FUZIGISH had released some decent ska-core but nothing that was worth writing home about. On *Exploited and Distorted,* though the horns are pretty much tucked away and the ska influence only creeps in once in a while. What we end up with is some pretty good stuff that sounds like a cross between SNFU, FRENZEL RHOMB, and the BOUNCING SOULS. Yet FUZIGISH don't sound like any number of late 90s bands, but rather something unique and good. A pleasant surprise. (JF)
(www.redambulance.com)

FURY OF A THOUSAND ZEUSES – "Habañero Enema" EP

FTZ features two members of MODERN MACHINES, but FTZ offers a much looser and manic style of punk. The kick-ass drumming stands out on these eight ditties, which sound a bit like an early SCARED OF CHAKA with a dash of the BANANAS. Good shit. (HM)
(Dingus, 2407 N. Pierce St, Milwaukee, WI 53212)

GAY FOR JOHNNY DEPP – "Erotically Charged Dance Songs for the Desperate" CD

Here's a weird one...all-over-the-map, distorted noise-punk that goes from screamo to BUTTHOLE SURFERS-esque acid-damaged jams in the blink of an eye, all with very dark, psycho-sexual lyrical overtones. One song, "She Said 'I Like This One'" borders on being pop, but for the most part this bristles with spastic energy. It's kind of weird, screamo has to be one of the least erotic of all musical genres, so to combine that with overtly sexual lyrical matter is kind of interesting. (AM)
(Firefly, PO Box 30179, London E17 5FE, UNITED KINGDOM, www.fireflyrecordings.com)

GEORGE HARRISON / CONGA FURY– split EP

CONGA FURY is what you might get if you put CONFUSE, VOMIT PUNX, and SPAZZ into a blender and then add even more distortion and speed to the mix. They play fast, distorted hardcore

that I just can't get into. There are tons of people who love this band, and this record will not disappoint those fans. GEORGE HARRISON, from Russia, is less distorted than CONGA FURY, but is a perfect fit for this split. Their lyrics are funny and satirical and it's clear that they really, really like fast hardcore. Get your C-beat-raw-punk-thrash-for-Satan fix here. (WK)
(RSR c/o Sandro Gessner, str. des Friedens 45, 07819 Mittelpöllnitz, GERMANY)

GLASS & ASHES – "Aesthetic Arrest" LP
GLASS & ASHES plays pretty decent-sounding melodic hardcore. This is on No Idea, and if you normally like most of the stuff on that label, you will not be disappointed by this record, so just go get it. For the rest of you, think upbeat, melodic punk with shades of dissonance and some pleasing guitar melodies, topped off with gravelly vocals. If anything, it's the vocals that let the record down for me—they're pretty one-dimensional. The guitars, bass, and drums are all doing cool, interesting, and technical stuff without sounding wanky or self-indulgent. But no matter how catchy the guitar, it's often the vocals that make the difference between a memorable song and a ho-hum one for me. So, a little shy of perfect but still a good record. (AM)
(No Idea, PO Box 14636, Gainesville, FL 32604, www.noidearecords.com)

GREYSKULL / BAFABEGIYA – split EP
I saw these bands on tour together a couple of months ago when they played Gilman, and they were both good musically, but what I liked the most about them was that both bands had cool things to say in between their songs. It's pretty rare to see that these days when the usual stuff you hear is "We have shirts in the back" and "Mosh it up!" The packaging on this EP looks cool, and you get a thick booklet with all of the lyrics. On the A-side you'll find GREYSKULL from the state of Washington. They blend intelligent, brutal hardcore that at times reminds me of a modern day CHOKEHOLD, but is less heavy on the mosh and has a little more technique and melody in the guitar lines. The songs are short and fast enough to keep my attention, and the lyrics are poetic in a CATHARSIS-esque way. Really cool stuff and I hope to hear more from them soon. On the B-side, BAFABEGIYA from Reno, NV takes a more straight-up hardcore approach. Their songs are more in the lines of bands you'll find on 625 Thrash, for example. Members of this band are also in CRUCIAL X ATTACK, so that might explain their more "old school" approach. Their lyrics deal with striving for freedom and riding bikes. Really cool split EP, although I must say that the GREYSKULL side is definitely my favorite of the two. (JD)
(Spacement, 5120 Idlebury Way, Reno, NV 89523, www.spacementreno.com)

GRABOWSKI / JANHAGEL – split EP
A couple of German bands here. GRABOWSKI throws down some emo-ish but raw melodic hardcore, while JANHAGEL is a bit more straight-ahead rock/punk, complete with guitar leads and gang choruses. Nothing really jumped out at me here, I have to say. (AM)
(Malinke, Stedinger Str. 58, 28203 Bremen, GERMANY, malinke19@web.de)

GRYRELEOTH – "Spinning a Vibration" CD
These folks come from the THIS BIKE IS A PIPE BOMB school of scratchy, DIY, "riot-folk" punk stuff. They actually remind me a lot of early SWELL MAPS. Lots of spiky, angular, and discordant guitar, with rousing choruses of the workers' triumph. (RK)
(Terraphile, PO Box 317741, Cincinnati, Ohio 45231)

HOTBLACK DESIATO – "Hey Gringo" CD
I could give this the generic "this-is-not-really-my-cup-of-tea-but-someone-might-like-it" review, but truth be told, this CD is more or less unlistenable. It started off sort of discordant and emo in a mid-90s sort of way, but devolved into total hipster metal wankery. Oh well. (GN)
(Lummox, College Avenue, Box 441, Oakland, CA 94618)

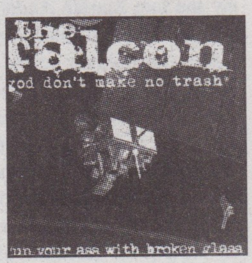
HUE BLANC'S JOYLESS ONES – "Notoriety" EP
Like some other lost souls, I have a strongly felt attraction to the work of a certain label from Ohio called Datapanik, who plied their trade in the early 90s and were responsible for the earliest efforts by NEW BOMB TURKS, GAUNT, and THOMAS JEFFERSON SLAVE APARTMENTS. Well, here's a late addition to the canon, essentially, as these guys do the non-fast garage-level punk thing about as well as anyone I've heard in recent years. They affect a sloppy approach without meandering and manage to produce a 100% pose-free scent in any room where this EP is played. Refreshing! I would also like to assert that this EP would be utterly impossible for a European or Japanese band to imitate, it's just got a certain "USA only" feel to it. Anyone who dug the recent TIME FLYS 45s on Birdman should immediately send $$ to anyone who's sane enough to offer this one up. Will surely be on at least one Top Ten at the end of this year. (RW)
(Trickknee Productions, PO Box 12714, Green Bay, .WI 54307)

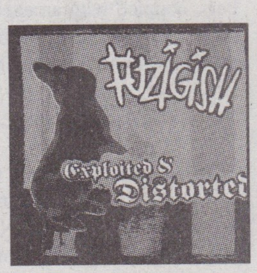
IMPERIAL – "This Grave is My Poem" CD
Ugh. Wretched metalcore combining the worst elements of moshing-for-idiots open-E frat-core with the kind of god-awful singing that works well as an ipecac substitute in cases of poisoning. Spin this during your next kickboxing bro-down session. (EL)
(Pluto, PO Box 1201, McKinney, TX 75070, www.plutorecords.com)

INFANTICIDE – "Lunacy" EP
Nothing but non-stop crushing grind on the debut from this new Swedish grindcore outfit. Straight-up early Earache-style grind with a definite nod to countrymen NASUM and REGURGITATE. Not much more to say other than the riffs are great, the speed is always fast, and there's a DROPDEAD cover to boot. I'm definitely looking forward to hearing more! (EL)
(Yellow Dog, PO Box 550208, 10372 Berlin, GERMANY, www.yellowdog.de)

INNOCENTS – "1,000 Years" EP
A vibrant pink package conceals an egg-yellow EP from this band of relative newcomers—A nasal American TEENGENERATE stalk the shadowed forests of the Pacific Northwest, filling the night air with their ungodly cries. The INNOCENTS are an Oregonian power-trio that with trebly peaks grating up against the rafters. It's speaker-popping noise—these "innocent" kids have mud on their shoes and the blood of the Guilty on their fingertips. Wild, powerful, and a perfect specimen of dead-end garage punk destined for some kind of historical infamy. (JH)
(Jonny Cat, PO Box 82428, Portland, OR 97282, plain2000@yahoo.com)

INSAINTS – "Sins of Saints" CD
The apparent lost recordings of this local punk band (trans-





Gay for Johnny Depp

Hue Blanc's Joyless Ones

INFANTICIDE
LUNACY

planted from Modesto) from the early 90s. Fronted by the late Marian Anderson, this band created a stir with its performance art acts during live shows while the Gilman scene was splintering off into bands that were trying to make it and bands that were breaking up. Former *MRR* recording artists, these recordings were made possible by Tim Yohannon according to the liner notes. Which, by the way, are excellent with notes by Dinah Cancer of 45 GRAVE fame and reprints of various articles in regards to freedom of expression issues that Marian took on. Musically, INSAINTS are along the lines of old school punk *a la* the VKTMS and UXA, as well as early 80s hardcore. A sentimental release for any *MRR* alumnus from the era, but also as a good historical document of a 90s punk band. (RL)
(Disaster, www.disasterecords.com)

INSPECT HER GADGET – "Look Harder!" CDEP

A seven-track effort from an all-female indie rock band. Some upbeat, almost shambolic numbers, coupled with an excellent power ballad. Not *quite* radio friendly yet, but I'm sure a big-name producer could take them to that exalted next level. (RK)
(www.inspecthergadget.com)

IN.STORA – "Miasma" CD

Would you look at that! A Russian emo band. Who knew? Anyway, IN.STORA, from Russia, plays—that's right—chaotic, metallic emo hardcore that at first had me thinking of alluding to RORSCHACH. Soon, however, that point of reference faded into the distance—there are a lot of quiet moments on this CD, and a lot of lumbering slow parts that aren't really very punk, or very exciting. IN.STORA kind of just winds up sounding like AT THE DRIVE IN with more screaming, and more metallic guitar parts. There is also a violin solo at one point, with…a spoken word interlude?! (GN)
(Old School Kids, PO Box 109147, Moscow RUSSIA, www.oskrecords.com)

THE JANITORS – "Bloody Boredom"

Fuck yes! These French skinheads bring a powerful Oi! sound to the "Bloody Boredom" EP. The singer has a catchy voice with strong singing style while the guitar player chugs along the top of the mix with a great fuzzed up COCK SPARRER type guitar assault. "Bloody Boredom" is sung in English. Side two starts with "Bourgeois de Gauche" sung in French—you get another good skinhead tune! THE JANITORS are a skinhead band to watch! You are going to be hearing more from these guys. The second song on side two is "Durango 88." The lyrics are to the point: "Nazi skins fuck off." Read this: "All they deserve is a genocide / Acting like them, sure I don't mind / Dumb peace lover can call me a fascist! / But I don't give a fuck, 'cause I resist." This is another great song from what may prove to be one of the strongest skinhead bands in France right now! (BR)
(Une Vie Pour Rien Vinyles, BP 80 138-75623, Paris, Cedex 13, FRANCE)

JEFFREY NOVAK ONE MAN BAND – "Down" EP

Hey, isn't this supposed to be assigned to Keddy, I mean, it's a *one-man band* innit? Okay, I'll try. First, it's drowning in echo and fuzz, which means the vocals are a drawled howl. Hey, where's the lyric sheet man, I want to know about Mr. Novak's views on the WTO, I know there must be an allusion in "Don't Wanna Live Alone." We'll just have to be left guessing, as there is too much DOO RAG-styled swamp-powered misanthropy here to allow time for the stimulation of the "higher faculties." Best stick to the nether regions when playing this one. (RW)
(A Fistful of Records)

JIMBO JONES – "Grizzlybearunderwear" CDEP

This four song CDEP is an odd mix of modern hardcore and garage rock. From a band led by a singer named Max Boner, it's surprisingly good. Lots of wiry guitar fused with powerful riffs and solid drumming. The vocals are a little dull, but he makes good use of the organ. I can't see myself listening to this on a regular basis, but I won't be taking it to the firing range either. (VH)
(no address)

THE JIM-JIMS / TRIXIE & THE MERCH GIRLS – "split" EP

The JIM-JIMS play two average rock and roll love songs. I want something to happen, like falling off beat, the drummer pounding away chaotically, or the singer screaming his head off. Instead, the first track, "Shakes" seems too much like they are trying to cover an early CARS song but not pulling it off. The second song picks up the pace, but by then they've already lost me. TRIXIE & THE MERCH GIRLS play a cutesy, acoustic, K Records style song. It's melancholy tune about a girl who can't deal with the outside world and just wants to stay inside. Understandable sentiment, but it goes on for way too long. (CK)
(Wee Rock, PO Box 333, Springfield, MO 65801)

JOHNNY COCK & THE NUTS – "Tear You a New One" CD

Yeah! Another beer-fueled, metal-laden hardcore band. These funny guys deliver 13 studio tracks and 13 live tracks full of sarcastic silliness at blinding speeds. There's a smooth transition in sound quality between the live and studio songs, and they only repeat four tunes live, which gives the consumer more songwriting for their money. Other than the too-loud drums, their live sound quality is impressive. Decent CD from a dying breed. (HM)
(Bitch Slap, PO Box 952, Grover Beach, CA 93483, www.bitchslaprecords.com)

JUSTICE – "Demo & EP" LP

For those who missed out the first time, Lockin' Out Records has done you a favor by reissuing JUSTICE's *Breakout* demo and *Look Alive* EP on one LP. This is the first time I've heard the demo in its entirety, so I can confidently say that the EP is a vast improvement. When comparing the two, it's apparent that they really started to hone the mid-80s NYHC sound on their EP, but not without adding their own flavor, with a vocalist that sounds more like the singer of MARGINAL MAN than UNDERDOG. JUSTICE is one of the handful of current Belgium bands putting out great records and playing even greater shows—their set during Posi-Fest 2004 was one of the better ones of the festival. Look for a new LP out on Lockin' Out Records soon. (CC)
(Lockin' Out, 36 Cherokee St. #2, Roxbury, MA 02120, www.lockinout.com)

KOYAANISQATSI – "Weiter." LP

This is a German band, and it's the first time I have actually heard them, though they have an earlier LP. Musically, this is on the slower, more moody side of things with a hint of melody. It is pretty dark musically as well as lyrically; I like the lyrics very much. The overall feel of this record is melancholic, which I feel is one of those things that works for certain moods. It is not necessarily what I would spin all that often, but for those looking for mid- to slow-paced modern hardcore you may want to check this record out. (MS)
(Koyaanisqatsi, Postfach 105824, 28058 Bremen, GERMANY, www.strassenkehrer-abm.org)

KERMIT'S FINGER – "Shoot Yourself In the Foot" CD

Boston punk, pure and simple, KERMIT'S FINGER delivers some straight up basic punk rock that should be at least tolerable to any person who likes fast and loud songs with a touch of melody. And if you don't like that, I wonder why you read this magazine. While perhaps not as good as GANG GREEN or JERRY'S KIDS (who they cover), KERMIT'S FINGER still sounds like that they would be right at home on *This Is Boston Not LA* (JF)
(Poorest Quality, PO box 458, Boston, MA 02129)

KILLCALIFORNIA / THE NEEDLES – split CD

THE NEEDLES sound like a bit THE FLESHIES to me, they also remind me of ELECTRIC FRANKENSTEIN if they weren't as raw, were from California, and had no former members of ADRENELIN OD or VERBAL ABUSE. I guess they're pretty good rock'n'roll up until their DEADBOYS cover, which is way too polished. I hate the digital recording quality of most recordings nowadays, which is a category this recording regretfully falls into. KILLCALIFORNIA sounds like some Californian dudes who like a bit of the heavy R'N'R themselves, but mix it with a lot of new school punk that happens to irritate the fuck out of me. Digital as well. I don't get it. Never give me music without the lyric sheet. (WK)
(MAL, 951 B. Calle Negocio, San Clemente, CA. 92673)

KILL CRUSH DESTROY – "The Weaker We Get" CD

Jersey-core baby. Taking a leaf out of the TEAR IT UP/FORWARD TO DEATH textbook of hardcore…its fast, frenetic, no bullshit, smarty-pants

hardcore. Sounding like a less catchy CUT THE SHIT this is a ripping good listen…but where are the hooks guys?? (TB)
(Dark City, 624 Lorimer St, Brooklyn, NY 11211)

LAGWAGON – "Live in a Dive" CD

The latest in this Fat series, featuring a strong live set that comes across as a "hits" collection in a pop punk world. It has good sound that reminds of the ALL and DESCENDENTS live records. By now you've probably decided if you like these guys or that they are too pop for you. A welcome release in my book that is good for fans as well as nuevos. (RL)
(Fat Wreck)

LIMP WRIST – "Thee Official Limp Wrist Discography" CD

Not a month ago, LIMP WRIST played a couple of killer reunion shows here in the Bay Area, replete with ass-less pants, lots of shirtless—not to mention pants-less—punx and queers, and their particular brand of aggressive and memorable hardcore. For the uninitiated, LIMP WRIST is a queer hardcore band, and was responsible for a demo, EP, split EP, and 12" worth of excellent, straightforward hardcore punk. This CD discography compiles all of that, plus some totally fun video footage. This is a discography CD done right—there are tons and tons of great photos, a band history, politics, fliers, artwork from the records, and the sense of cheeky fun that this band brought to the table. There is another LIMP WRIST discography floating around, but that one features basically no artwork or information, so steer clear. You'll know the difference because this one is a multi-label effort from the current band members, one of which is listed below:.. (GN)
(Cheap Art, PO Box 2101, Philadelphia, PA 19103)

MAKILADORAS / RADIO BIKINI – split EP

Both from the Netherlands, MAKILADORAS and RADIO BIKINI give us a split EPs worth of thoroughly generic, crusty hardcore. MAKILADORAS (evidently called the "Dutch SACRILEGE" by some, though not by me!) plays metallic, crustcore with female vocals and some "modern" riffery. I was actually sort of into the vocals, but most certainly not into the metal breakdowns or the awful guitar tone. RADIO BIKINI is faster, and their guitar sound is much better, but they remain fairly forgettable as well. The goofy artwork and pixilated band logos didn't help this record's case, either. (GN)
(Tofu Guerrilla, Stedingerstrabe, 58, 29203 Bremen, GERMANY)

MAGRUDERGRIND – "Owned!!" EP

Despite this DC area band's name, they really have more of a 625 Thrash feel to their songs than that of a grindcore band. The guitars are pretty insanely heavy though, and there are more than a few blast beats and plenty of manic energy overall, especially in the vocals and guitar. Think OTOPHOBIA meets ASSUCK meets CHARLES BRONSON. Or something. It's pretty badass, anyway. (EL)
(Punks Before Profits, 537 Caroline St, Rochester, NY 14620)

MANGES – "Barrage of Hate / Havana Affair"

A throwaway single of sorts from this popular Italian pop punk band. The A-side is from their split LP with the Queers. The B-side is a true version of the RAMONES song. Mostly for MANGES completists. (RL)
(Outsider, via Moroni 7A, 20099 Sesto San Giovanni (MI), ITALY)

MASSGRAV – "Napalm Over Stureplan" CD

Fuck, Sweden's MASSGRAV pounds the shit out of absolutely everything they play! For a long time, I have skipped over this band's releases, having at some point decided that they were probably too generic or conventional. I would have been better served to pay a bit more attention. While MASSGRAV plays something not too far from the modern Swedish hardcore idiom, they do a more than adequate job at it. They are faster than VICTIMS or SKITSYSTEM, and their drumming is more "relentless" (i.e. more snare hits)—altogether, they wind up kinda sounding like KRIGSHOT. With two equally effective vocalists, this is a pretty rippin' listen from start to finish. The drumming is a little monotonous (and not a D-beat—what gives?), but the overall feel of this album leans towards the raw and fast. Bonus points for sampling MRR radio (our very own Chloe Puke), though I probably don't need to remind you that SKITKIDS sampled us mispronouncing Swedish first. I guess it never gets old to hear stupid Americans butchering your song titles, eh boys? Anyway, I digress…fans will not be disappointed, nor will newcomers—this was a solid listen all the way through. Best song: the mid-tempo "Grand Declaration of Massgrav." (GN)
(Sound Pollution, PO Box 17742, Covington, KY, 41017)

MENTAL – "Yo!" EP

MENTAL is a live band, plain and simple. I am not discounting the fact that the opening riff on the song "III" is contagious as fuck, and alone makes this record worth owning. I am also not discounting that this EP may be the closest MENTAL has ever come to capturing their live show. But in order to understand why they are one of the best bands in hardcore, they really have to be seen live. Seeing this band eight days in a row on tour never got old. Dookie's guitar playing is almost flawless, and DFJ and Derek hold down the beat better than any other traditional hardcore rhythm section around today. Oh, and Greg's vocals are okay…once you get over the accent and the way he slurs his words. (CC)
(Lockin' Out, 36 Cherokee St. #2, Roxbury, MA 02120, www.lockinout.com)

MHz – "Harness the Power" CD

WOW! Have you ever heard a punk song with a LED ZEPPELIN "Whole Lotta Love" style extendo noise part? MHz has accomplished that in a three-minute tune! But don't think that pigeon holes their sound. They take on all sorts of styles, giving each song its own identity. They tend to deliver punchy, rhythmic riffs with a NOMEANSNO styled funky bass. Yeah, that NOMEANSNO influence comes through, as does that of the MINDS and the MINUTEMEN. This excellent disc features all their recordings from 2000 and 2001. Get it! (HM)
(Flying Bomb, www.flyingbomb.com)

MIND ERASER – "Cave" LP

An absolute stomper of a record! I couldn't help but scratch my head in disbelief when I read Painkiller try to compare MIND ERASER to NEANDERTHAL and SIEGE. Some ambitious and fantastic points of reference, don't you think? For a change, however, the label's description is not entirely off base. Fans of the aforementioned legends, Deep Six, and Slap-a-Ham releases should take note—pick this up! Lumbering, methodical, relentless powerviolence hardcore, solid and well-conceived tonnage. From start to finish, this is a great record. (BS)
(Painkiller, www.painkillerrecords.com)

MOLOTOV COCKTAIL / STROHSACKE – split EP

MOLOTOV COCKTAIL weighs in with two great tunes: "One Finger" is a sneering, stop-on-a-dime punk anthem that will be rattling around in your head for days, and their cover,

THE JANITORS
Bloody Boredom

TEAR YOU a NEW ONE

KILLINGCALIFORNIA

★THE MANGES★
BARRAGE OF HATE
BARRAGE OF HATE • HAVANA AFFAIR

new york
STROHSACKE
berlin

"Police Navidad" is a catchy version of the X-Mas chestnut (sung in Spanish). Their buddies in STROHSACHE offer three songs, all with a vaguely noisy, mid-tempo rhythm and a less immediate songwriting style. Get it for the MOLOTOV COCKTAIL side. (SS)
(Attack, PSF 350541, IO214 Berlin, GERMANY)

MOONLIGHT WANKERS – "Nes Pour Etre Sauvages" EP

Imagine all those fake punk/hardcore bands from 80s TV and film. Now imagine a foreign film falling prey to the same tomfoolery. Got it? MOONLIGHT WANKERS is that band! Cast them if you need some giggle-inducing French skinhead punk in your next teen coming-of-age drama. (MC)
(Rural Muzik, Youenn Loheac, Les Greez Madame, 35580 Guichen FRANCE)

MOVIES OF THE FUTURE – "Let's Call it a Day" CDEP

Not quite sure why this is being reviewed in these hallowed pages—nor why it has to be me! Cock-rock indie/rock. Sounds like it should be on heavy rotation on modern rock/alternative Clear Channel stations across the country. Complete with acoustic power ballad. And they're German! They might even be straight edge. I'll stick with the SCORPIONS any day of the week. (RK)
(www.motf.de)

NASUM – "Industrislaven" LP

Wow, what a great and sadly eulogistic release this turns out to be. For those who don't already know, NASUM front man Mieszko Talarczyk is still missing and presumed dead in Thailand, where he was vacationing when the tsunami hit. It's still pretty hard to wrap my head around that fact, but that's the reality of it. The other guys in the band have had some moving things to say about it which you can read on their site: www.nasum.com. We are left with both their newest album *Shift* and this LP, a reissue of their first full-length from 1995. The NASUM of '95 was a pretty different beast than that of their later Relapse era, but that's to be expected, especially since current drummer Anders was on guitar and Mieszko wasn't doing lead vocals. Still totally devastating, this is straight out of the Earache handbook, basically combining NAPALM DEATH tempos with ENTOMBED's trademark guitar sound. This is obviously much cruder than their more finely tuned later material, and is probably not the place new initiates should start, but it's a fascinating time capsule of how they would evolve, and utterly essential for every devotee of this truly legendary band. (EL)
(Yellow Dog, PO Box 550208, 10372 Berlin, GERMANY, www.yellowdog.de)

NEUROSE URBANA – "Infecto Mortal" 12"

What we have here is a nice, lo-fi, raw thrash record. It sounds like it was recorded on a four-track, and has a good HELLHAMMER demos mixed with early ANTI-CIMEX sound to it. This band is from Brazil, and they have an undeniable South American crust sound, but they are probably also heavily influenced by Finnish and Swedish bands as well. They take a mid-tempo approach that is layered with a continuous barrage of distortion and some catchy guitar hooks. Lyrics are not in English, but the vocals accompany the music well. This record will appeal to fans of raw punk, so if you are not into that, stay away. Limited to 200 copies. (WK)
(Tornado, Pekantie 26, 58500 Punkaharju, FINLAND)

NIGHTMARE – "Scatterraw" CD

Wow, this started off much better than I expected. Based on some of their more recent releases, I didn't have high expectations for this eight-song CD, but the first track "Conductive Attitude" comes blazing out of the gates like they haven't lost a bit of rage over the years. This is great Japanese punk that fires on all cylinders from a band that is often mentioned in the same breath as such classics as DEATHSIDE and BASTARD. From there things continue to be pretty fucking strong throughout the CD. There are two mid-tempo songs that are a bit too long, but overall this is a fucking ripper! Be sure to go see them on their upcoming tour of the West Coast tour and pick up this CD while you're at it. (RC)
(Hardcore Kitchen, Karumbldg #304, 2-6-2 Kitanagasa Do-Ri, Chuo-Ku KOBE 650-0012 JAPAN)

OI POLLOI – "Pigs for Slaughter: 20 Years of Anarcho Punk Chaos" CD

OI POLLOI is the model for what an anarchist punk band should be: 100% DIY and totally uncompromising lyrically and sonically. They remained true to the ethics of underground DIY punk rock while many of their ilk succumbed to middle age, metal, and the lure of the dollar. Their "up the punks/fuck the pigs" message may seem a little simplistic at times, but it's this simple call to arms that the punk scene really needs. This "Best of" CD could well be the definitive collection for the uninitiated, as it spans their entire career from the first release to their most recent (which is incidentally their most aggressive to date). Their sound is unmistakably OI POLLOI, with Deek's scratchy vocals, up-tempo punk tuneage, and songs about sticking it to the man, fucking up Nazi scum, and of course "the punks." Included in my copy was a DVD of live footage and interviews, which was the cherry on top of this anarcho pie. Fantastic. (TB)
(www.activedistribution.org)

ONE REASON / DEFIANCE, OHIO – split EP

ONE REASON cranks out two catchy pop songs that remind me of mid-nineties Midwest emo stuff like BRAID or PROMISE RING, but girl fronted. They have rough production, in the best way. I hate to say it, but they sound a whole lot like DISCOUNT's earlier stuff. DEFIANCE, OHIO is a cool band to see live, and on record they end up sounding very similar to early AGAINST ME! if you added in violin and banjo...well, at least the first song. The second one sounds more like a SISSIES song played by a jug band. A nice looking record, to boot. (WL)
(Anti-Creative, PO Box 1528, Apland, CA 91785, www.anti-creative.com)

THE PEGS – "E.P. ...Period the End" CD

Yet another CD with one of those stupid new-wavy, computer-generated covers. This one is pink and, yes, two of the band members are wearing sunglasses. Please, I beg all bands thinking of putting out a record, be original with your cover. By the look of it I would expect the PEGS to be an 80s revival keyboard band, but they aren't. They are a more of a street punk meets pop punk band. There are a few *hey*!s in the chorus, and the songs border on macho sing-a-longs. (CK)
(Pop Scar, 184 Los Ninos, RSM, CA 92688, popscarrecords@excite.com)

PHOBIA – "Get Up and Kill" CD

Holy crap, ten-years-plus into their lifespan, and PHOBIA goes and releases their best album yet. Fuck, what a massive return to form. I have to admit, I'd kind of lost interest in this long-running Southern California grind outfit, but they smoked the last time I saw 'em, and now they release this monstrous new set of furious grind. A lot of this has to do with the absolutely pummeling drumming of Bryan Fajardo from the mighty NOISEAR, but everyone else seems back in shape too—the riffs are razor-sharp and heavier than ever, the vocals more energetic, and the songs in general are just way more together. Unlike your room, bar, or club, which will be smashed to shit after playing this. (EL)
(Deep Six, PO Box 6911, Burbank, CA 91510-6911)

PLAIN WHITE T'S – "All That We Needed" CD

A band that is certainly trying to break through to the mainstream. Very JIMMY EAT WORLD at its most rocking and various Vagrant bands at its lesser rocking. Although this has its small moments, these guys seem to be playing the numbers by trying to make every song a pop hit. Generic at best, awful at its worst. (RL)
(Fearless, www.fearlessrecords)

RADIOACTIVE TOYS – "Vollgas" 10"

RADIOACTIVE TOYS, out of Germany, plays rough UK '82-inspired street punk. Imagine a more punk PETER & THE TEST TUBE BABIES or even ANTIDOTE from Holland. As with a lot of German punk, it would be the perfect soundtrack to a night on the piss—even their lyric sheet is made up of beer mats…for boozers only, methinks. (TB)
(Max Fuchs, Mathias Schleiden Str8, 50735, Kolle, GERMANY)

RAZOR CRUSADE – "Infinite Water" CD

You've heard it before—tough, mid-paced, modern hardcore with periodic bouts of melodic guitar and sensitive whining. Over the course of twelve songs, RAZOR CRUSADE manages to bring together everything I hated about early Victory Records, the GET UP KIDS, and HELMET. I admit, they've got the sound down pat. But unless you still enjoy FM radio on a regular basis,

there is no way you're going to like this. (VH)
(Reflection, www.reflectionrecords.com)

REASON TO FIGHT / THE 86'ED – split EP

Yes! This split EP supplies buckets of hardcore punk for you knuckleheads! REASON TO FIGHT starts the brawl with "Up in Arms" about a subject dear to many punks and skins—revolution! The song has got strong vocals and good guitar playing. Song two from REASON TO FIGHT is called "Potter's Field" about a worker who gave all he had and ended up in a pauper's grave. The guitar attack, the harmonies and the gruff lead singing make for a powerful mixture! Side two of this EP is handled by THE 86'ED and this music is very good street punk! The singer's style has a similarity to Mr. Al Barr of the legendary BRUISERS, from New Hampshire, and that's high praise! The first song "America Today" asks "What the fuck happened / Where did we go wrong / Can we keep our nation strong." That is excellent street rock! Song two dwells on a similar theme. "Sold Out" asks "What happened to the workingman / Companies moving jobs overseas everyday." The songs bring up legitimate questions about the integrity of large corporations outsourcing their work. This is good punk 'n' roll with timely lyrics. (BR)
(United Riot)

REATARDS – "Monster Child" EP

Apparently you get two old tracks and two recently recorded ditties with this one. No matter, it's the REATARDS, baby, it's qwality branding in action. Just buy it. Probably the most consistent 7" band in garage punk since the original early 80s deluge, how's that for "vaulting enshrinement?" There are no mediocre REATARDS 7", with the only other recent band batting 1.000 on 7" being the A-FRAMES, and the only other band that comes close from the 90s being the DEVIL DOGS. Everyone else has done at least *one* perfunctory file-'n-forget single, dontcha think? Respect of this type helps keeps 7" alive as a format, kids… (RW)
(Zaxxon Virile Action, www.zaxxonvirileaction.com)

REVEREND SAVAGE & HIS HOLY ROLLERS – "You Got to Believe / Jesus Hits Like the Atom Bomb"

A-side is garage-a-billy-tinged stomp wherein the Rev. claims healing powers. The flip is a Diddley workout arrangement on the country gospel classic. Pretty good, but what's with all the Jesus imagery flying around these days? (DD)
(Savage, Farstav. 89 (8tr), 123 34 Farsta, SWEDEN, www.savagemagazine.com)

SAINTE CATHARINES / WHISKEY SUNDAY – split EP

This split EP features two bands that sound like they would fit right in on No Idea records. Montreal's SAINTE CATHARINES definitely has the more stop and go feeling to their songs, and slightly clearer vocals. Meanwhile, WHISKEY SUNDAY has an undercurrent of that English melodic punk sound of the late 80s/early 90s, *a la* LEATHERFACE and SNUFF, though they have gruffer vocals and lack that particular guitar tone that those bands had. Overall, this is good stuff. (JF)
(Vinewheel, PO BOX 36161, San Jose, CA 95158)

SCHIFOSI – "Half-Lit World" EP

Total TRAGEDY worship here from this dark, moody, crusty, Australian band with scathing female vocals. Not the most original band I've heard, but then, who is, and I guess they do what they do well. Actually, no, I'm not really into this. As with so many bands, if you like this style you'll dig it, but there's nothing—nothing—to distinguish them from the endless legions treading identical terrain. (EL)
(Aborted Society, PMB 1377, 1122 E. Pike St, Seattle, WA 98122, abortedsociety.com)

THE SCHONE HUBATZ – "Kaiser Wilhelm" EP

Sloppy, fast to mid-paced hardcore, to breakdown, to emo / melodic hardcore—where the fuck are we going with this? That was only song one. As we move along, this EP seems to balance out a bit more. "Move Your Ass" got me going a bit and swinging in my chair. Hey, hold on a second, "Burning Victim" is a good song. Overall, this is an OK record that started out with a shitty opener. (MS)
(Rhumba, theschoenehubaetz@web.de)

SHOOT IT UP – "Train Tracks" EP

Proud To Be Idiot has a knack for sniffing out the wildest, rudest shit and SHOOT IT UP is no exception. These SHOOT IT UP kids know a thing or two about drugs, assholery, and hating your fucking guts. Out of control punk that walks the fine line between full-blown hardcore and blown-out noise. If you dug those GRABBIES and STREET TRASH singles they did, you'll be all over this. (MC)
(Proud To Be Idiot, PO Box 410325, San Francisco, CA 94141)

THE SHOTGUN WEDDING – "Long Live Artificial" 10"

Metallic chug, melodious emoting, and technical "dueling" leads nod to the ever prevalent CONVERGE influenced modern hardcore sound, particularly through the first tracks of the record. The SHOTGUN WEDDING still manages to carve out on their own with the rest of *Long Live Artificial.* The vocal are prominent, way out of key, and the inflection that bookend most of the vocal phrases are emo as fuck, at times hearkening back to early ATDI. If you dig this sort of thing, you probably want to pick this thing up. (BS)
(Lots of Love, 4662 Kleburg St, Simi Valley, CA 93063)

SICK TERROR/FUCKHATEPROPAGANDA – split EP

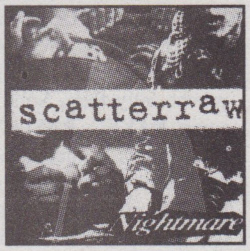
Five more scorching tracks from Brazil's SICK TERROR! As always, they're unbelievably fast and ferocious, this time around throwing in a HERESY cover. These guys haven't put out a bad record yet. FUCKHATEPROPAGANDA's side is just as intense, but with more of a chaotic REVERSAL OF MAN feel. The recording on their side is awful. The vocals are practically inaudible. Aside from that I have no complaints. A great split. (VH)
(Sick Terror, Box 155, Cep 09910-970, Diadema, SP BRAZIL a/c Fabio do Valle, www.sickterror.cjb.net)

SLAUGHTERHOUSE 57 – "Fuck Tomorrow" CDEP

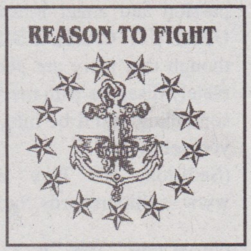
Six tracks of pile driving, sledgehammer UK punk that is very influenced by/derivative of MÖTORHEAD. Good MÖTORHEAD. First couple of albums, minus the guitar leads. If you dig MÖTORHEAD, you'll groove on this, for sure. (RK)
(www.slaughterhouse57.co.uk)

THE SLURS – "The Problem With Rock and Roll" CD

According to the SLURS, the problem with rock and roll is that girls don't like it anymore. Now, I'm a girl who still likes rock and roll and I know many others who do too. I've got to tell these boys that they are obviously interested in the wrong girls. Get a clue. Other than that, the music is 90s-styled garage punk. These are catchy songs—even the title track—with stupid lyrics, disaffected vocals, and lots of guitar. That's all you need. (CK)
(Record, 4546 Allisonville Road, Indianapolis, IN 46205)



ONE REASON
DEFIANCE, OHIO



THE SOUL INVADERS

SOUL INVADERS – "Dead Man Eyes" EP

First off, this ain't soul, so don't be expecting the NOW TIME DELEGATION or any of the other scooter punks or safety pin mods. What we have is metal-to-the-pedal punk-friggen-rock with a slight psycho-billy flare. Solid as a Guinness shit with some NAKED RAYGUN whoa, whoa, whoas, making this a guaranteed listen. Two live tracks grace the flip, a bit lazy and jumping ahead in the rock 'n' roll queue, which ain't cool. It's still decent, though it's certainly not the way to impress. Do your time before pulling the live shit, my cheeky Europeans. (SD)
(Ektoplasma)

SPINNING HEADS – "Change the Game" LP

The sticker on the cover of this record says that this band sounds like ISIS and LACK. I don't really know ISIS that well so I can't say much about that comparison, but I do like LACK a lot and these French guys don't come close in my opinion. LACK is way better at incorporating dynamics and subtle, haunting melodies into their songs. It seems that at times SPINNING HEADS is also trying to go for that URANUS guitar-sound. Some people are probably going crazy over this just from reading the names in the review, but don't get your hopes up too much. I'm sorry to say it, but this sounded like pretty generic metalcore to me, and I got bored quite fast while listening to it. Some parts and guitar lines are really good, but the vocals are boring for the most part, and overall this album (and the individual songs for that matter) doesn't make that much sense to me. This isn't bad, but as a whole this band doesn't get across the sense of passion and anger I hear when I'm listening to URANUS, CATHARSIS, or LACK. I'm sure though that there are people out there who completely disagree with me. If you think this might be something you'd be into, pick it up and listen for yourself. (JD)
(Sedition, PO Box Bethlehem, PA 18018, www.seditionrecords.com)

STOP IT!! – "The Enhanced Demo" CD

This is melodic hardcore that has a heavy emo slant and lots of twists and turns. There are some edges of fury and excitement, but overall I found this to be rather bland, though the production and sound were pretty good for a "demo." There is also a short video on this CD of them hanging out, doing karaoke, and some other random shit. I thought that this enhanced addition was pretty pointless. (RC)
(Waking, www.wakingrecords.com)

STRIKEFORCE DIABLO – "The Albatross and the Architect" LP

STRIKEFORCE DIABLO has always been a way too emo for me. This record is no exception; think Dischord records in the mid-nineties and STRIKEFORCE DIABLO would be right at home with that stuff. Beards, backpacks, and lots of earth tones. On the plus side this comes on a nice pretty cool mint colored piece of wax. (JF)
(No Idea. PO Box 14636, Gainesville, FL 32604, www.noidearecords.com)

STROHSÄCKE / WORHÄTS – split EP

Attack Records gives us another solid EP of hardcore punk, this time featuring two German punk bands, STROHSÄCKE and WORHÄTS, both of whom have a number of other releases. WORHÄTS takes the battle of the split on this record, with their straightforward, classic European hardcore sound, but STROHSÄCKE is not far behind, and their vocalist is great. Both bands eschew modern "flair" for something simpler, and ultimately, more punk. Not a bad effort. (GN)
(Attack, PSF 350541, IO214, Berlin, GERMANY, www.attackrecords.com)

SWELLBELLYS / DISHONOUR SQUAD – split EP

You know, there are probably punks out there who think that Wattie from the EXPLOITED is still keeping it real, hanging out outside the chippy buzzing glue with the kids. Have you seen a picture of him lately? His mohawk's in dreads and he's wearing shell suits. Gie's a brek! SWELLBELLYS are the real deal when it comes to Lothian punk rockers. When was the last time Wattie had an interview with the claims officer at the dole office? On the other side, Italy's DISHONOUR SQUAD turn in a couple of sizzling tirades, one about riots and one denouncing the evils of techno and ecstasy: "You're a false rebel and you live for a drug." That's right kids, stick to the cider. (AM)
(Pure Punk, c/o Alex Bagatti, CP 214, 43100 Parma, ITALY)

SWELL MAPS – 5xEP boxed set

Wow... single heaven. This features the SWELL MAPS' first four singles, plus a 7" of previously unreleased 1979 recordings, in nice cardboard sleeves, with a full-color poster. The SWELL MAPS were early pioneers of the art-punk/post-punk scene, although they never quite got the widespread popularity of contemporaries like WIRE, GANG OF FOUR, JOY DIVISION, etc. There was something a little less dark and edgy about them. They were a little more shambolic and experimental, which probably explains their influence on bands like the TELEVISION PERSONALITIES and SONIC YOUTH. As far as I'm concerned, their first single, *Read About Seymour*, has always been their most essential, but the other three singles collected here also hum with static energy. The additional disc is pretty disappointing. While this doesn't match the thrill of finding these records by picking through the dusty bins of your favorite secret record store, it's a pretty package and nice to have this stuff in its original format. No reviewer take-home copy, unfortunately. (AM)
(Munster, www.munster-records.com)

THESE LIES – "More Than They'll Ever Know" CD

Musically these East Coasters kick out yer classic studs and spikes UK82 sound, similar to the VIRUS or the UNSEEN but with sing-a-long backups like the PINKERTON THUGS. The singer's vocals have a super raspy "I gargle with glass" sound, which I'm digging. Punk Rock. (TB)
(Rodent Popsicle, PO 1143, Allston, MA 02134)

TIME FLYS – "Energy / PC Action"

An actual single, with an A-side that actually stands up to repeated listening. In these days, when 7"s tend to be an expensive resting place for throw-away tracks, this is a welcome notion. "Energy" sounds like a solid proto/pre-punk band: swagger with aggro (swaggro?). "PC Action" is a kind of skewed New Wave-ish Gary Glitter-esque ditty with some quasi-classic rock vocals (how's that for the vaunted *MRR* descriptive powers?). I'd give the nod to the other TIME FLYS single, though. (DD)
(Birdman, no address)

THE TIME FLYS – "The Wet Ones / Christine"

The second slam-glam-dunk from this Oakland outfit. Not surprisingly, it sets their position as my favorite new band in stone. These two tunes bring to mind the Cro-Magnon genius of all those non-arty proto-punks that paved the way, which is a compliment of the highest order. That much-famed GIZMOS "S" chord even makes an appearance! This sounds like punk before punk looked like anything, if you catch my drift. Essential. (MC)
(www.birdmanrecords.com)

TOTAL CHAOS – "Punk Invasion" LP

This is the fifth LP by TOTAL CHAOS, and you should know what to expect by now. It's the kind of record that's best sampled with beer (a luxury I didn't have), but there were a bunch of fun moments nonetheless. "DUI" has an acoustic guitar intro, then launches into a hilarious (maybe intentionally) account of being the only punk there. If you strip away the lead breaks, "Tomorrow" has the power chord structure of latter-period RAMONES, and "Hey Freak, Sid's Dead" has the kind of spiky-haired humor and excess that makes for decent punk in the late-EXPLOITED style. While not a consistent record track by track, they win points for attitude. The legions of TOTAL CHAOS fans will love it. (SS)
(Dirty Punk, BP 302, 59666 Villeneuve D'Ascq, Cedex, FRANCE)

TURPENTINE BROTHERS – "We Don't Care About Your Good Times" CD

Maybe they should expand the fold to include a TURPENTINE SISTER—this trio features at least one female in their ranks, and it rankles to see 'er frozen out of the band name. *We Don't Care About Your Good Times* encompasses 12 tracks played with varying degrees of intensity—I can't shake the impression of mid-period SAINTS here (or even modern-day Australian rock combo ROCKET SCIENCE). Both groups dredge up emotional content straight from the guy, huff and puff with a touch of menace, and aren't afraid to tinker around with vintage 60s sounds and instruments. The TURPENTINE BROTHERS boast an authentic-soundin' Hammond organ (or knock-off thereof) that adds so much to their sound—filling in the corners, smoothing out some rough spots, and blurting out when one expects it the least. A perfect blend of 60s-style slick hipness and modern-day angst. (JH)
(Alive, PO Box 7112, Burbank, CA 91510, www.alive-totalenergy.com)

TWIN WRECKS THE MEMORY – “Royal Drug Lodge (Trouble For the Rest of Us)” CD

This Chicago band would probably get a great review from any “rock” magazine, which would probably call them the return of rock/grunge/punk roots or some shit like that. Unfortunately, they sent their CD to *MRR*, and I got it. I think that this band probably has no business in these pages, but whatever, I’ll review it. Good musicianship, bad punk rock, more like rock altogether. They just sound like too many bands on the radio these days, and I’d rather listen to some raw shit like the HJERTESTOP demo, or the TYRADES. Yet another CD without a lyric sheet. (WK)

(twinwrecks@hotmail.com)

VAGRANT VINNY & THE INSTIGATORS – “Get Down on Your Knees” EP

Low-energy rock and roll. It sounds a bit 60s garage with a taste of strung-out junkie. Yet, the songs are too slow and regular sounding. The band needs to let loose a bit. The songs are about anonymous sex and seem to be from a gay perspective, particularly the first one, called “Get Down On Your Knees.” I know there must be something wild in there somewhere. VAGRANT VINNY has people in his band with names like “Recycled,” “Garbage,” “Filthy,” and “Trash Bin,” and they posed for their cover in a dumpster. You would think they could have come up with a more appropriate name than the INSTIGATORS. (CK)

(Backflip)

VAGERKE – “The World Edge Metal Anthem” CD

Now this is rad—straight up thrash metal from Japan. I guess they were going for the Swedish melodic guitar sound that metalcore bands on labels like Victory or Tribunal adopt and whereas that would normally be disastrous, these guys succeed by going fully metal and keeping things relentlessly fast. There’s none of the cheesy emo metalcore trappings (as in trapping 16-year-old groupies backstage) that renders all the American bands irrelevant; VAGERKE instead favors more noodly guitar wanking than an Yngwie Malmsteen tribute record. Everything about this is so over-the-top it’s brilliant—they even do a fucking Bach cover for Christ’s sake. I really, really dig this record. (EL)

(self-released (?), vagerke-takeshi@docomo.ne.jp)

THE VALLEY – “Marked Star / Cruiser”

The VALLEY turns up the distortion to fuzz, and heavy it up in a manner that reminds me of QUEENS OF THE STONE AGE. Even the reverb heavy vocals and loose riffs (with plenty of noodle room, of course) have a QOTSA feel. It’s funny how “Marked Star” sounds just like “rock star, you know you are,” and it’s all *soooo* QOTSA. Well, a faster QOTSA. (HM)

(The Swingline, PO Box 9190, Seattle, WA 98109, www.thevalleyrules.com)

VIVISUK – “US Disastwhore” EP

Best thing about this record: the name of the record label is “Bacon Towne.” That’s funny. Worst thing about this record: the name of the EP is “US Disastwhore.” That’s ridiculous. What about the music, you ask? Well, VIVISUK, from Michigan plays fast-paced, not-too-crusty anarcho-hardcore not far from the model established in the mid-to-late 90s. There are male/female trade-off vocals, grade eight politics, and a far-too-quiet guitar sound. Some time ago, I was into the first two ANTI-PRODUCT EPs and THULSA DOOM too, but while I admire their earnestness, I can’t imagine ever thinking to put on this VIVISUK EP again. With a better recording and a more memorable batch of songs, however, they might become some Michigan youngin’s favorite band.

(Bacon Towne, PO Box 1063, Tallevast, Florida 34270, bacontowne@aol.com)

WEBELOS – “Fuga De Cerebros” EP

I imagine that most of *MRR’s* readers are not yet familiar with this great Spanish punk band. This should really change. The EP starts with a smarty-pants, snotty, Spanish language cover of “Holidays in the Sun,” and only gets better from there. Altogether there are eight nearly perfect tracks of stoopid sounding snot-nosed punk rock that are too timeless to call to mind any one band. The degenerate male vocals play off perfectly with the female vocals, the hooks are bountiful, the drummer is just bad enough to be oh-so-good, and the artwork is some of the best I’ve seen in a long while. The key words here are attention to detail; WEBELOS have gone a long way in crafting a totally unforgettable punk EP, aesthetically as well as musically. I mean, there is a picture of Hitler spanking some lady on the back! Totally idiotic, and totally punk. This one’s an absolute no-brainer (literally, by the looks of the cover art), and easily record of the month. Good luck finding it, suckers! (GN)

(Hillside Strangler, Apdo, 13120, 28080, Madrid, SPAIN, webelo@teleline.es)

WESTERN ADDICTION / NEW MEXICAN DISASTER SQUAD – split LP

Zowww...the sound of WESTERN ADDICTION tearing into another punk anthem. This band has chops and they are out to prove it. Sounding like a Hank Rollins singing for a DAG NASTY/DISCHARGE collaboration...or maybe it’s Dave Smalley singing for a BLACK FLAG/MÖTORHEAD....ah fuck it. It’s high voltage punk rock. They churn out three originals and a cover of NAKED RAYGUN’s “Rat Patrol.” NEW MEXICAN DISASTER SQUAD is a similar sounding band, though more melodic—they also sound a bit like DAG NASTY, LEATHERFACE, or maybe STRIKE ANYWHERE. They contribute three originals and a cover or BAD BRAINS “FVK” All this on blue vinyl as clear as the sky around these parts as of late. (WL)

(No Idea, PO Box 14636, Gainesville, FL 32604, www.noidearecords.com)

WHEN MY AUTHORITIES FALL / ARGUMENT 5.45 – split CD

If I am reading this correctly I believe that WHEN MY AUTHORITIES is from Latvia and ARGUMENT 5.45 is from Russia. WHEN MY AUTHORITES has that style of riff heavy metallic hardcore that is very popular today, where they alternate the harsh screaming with soft singing. ARGUMENT 5.45 is much more straightforward with their East Coast-style hardcore assault. Heavy, mid-tempo riffs with breakdowns galore that occasionally break pace for something faster. While neither band really lit my fire, neither was particularly bad either. (RC)

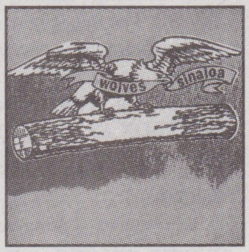
(Slowman, PO Box 64, Moscow, RUSSIA, www.oskrecords.com)

WOLVES / SINALOA – split EP

WOLVES were from Amherst, MA (unfortunately they’ve broken up) and featured an ex-member of ORCHID on guitar and vocals. Unlike, AMPERE, who are also ex-ORCHID, and who shared members with WOLVES and did a split EP with them a while back, WOLVES takes a different approach. Though their music can still be labeled “screamo” or “emo” or whatever you prefer, it is far less chaotic or brutal than either ORCHID or AMPERE. Instead, WOLVES seems to take its

SWELLBELLYS
DISHONOUR
SQUAD

the wet ones



13 grupos PUNK en un 7"
KILLED BY
QUE?

influences mostly from bands like TORCHES TO ROME, later 400 YEARS, or DRIVE LIKE JEHU. On this record, unfortunately, they only have one song. It focuses heavily on bass lines and borders on getting a bit boring in the middle, thought it is overall a good song. If you like this you should also check out their earlier releases, like their split 12" with TRANSISTOR TRANSISTOR on Level Plane or the *Art. Culture. Work* 12" on Coalition. I have a hard time describing SINALOA's sound. They remind me of a lot of other bands, but I can't seem to put my finger on just who they sound like. They have the whole emo / screamo thing down pretty well, especially on the second song, which features the two-singers-screaming-at-the-same-time technique. These songs are really decent, but I couldn't help but feel that overall this sounded a little generic, and not that memorable to me. I know that there are a lot of kids out there who like them, so it might just be me. On their behalf I also must say that their lyrics are good. All in all, I thought this was a pretty good EP. (JD)

(Clean Plate, PO Box 9461, Amherst, MA 01059, www.cleanplate.com)

THE WRONG SIDE – "Of the Grave" LP

Mid-tempo, East Coast hardcore that borrows heavily from the old school (SHEER TERROR) and the new school (RIGHTEOUS JAMS). Forced, aggressive vocals are large and in charge, but the jury is out on the echo effects that are used on one of the songs. The cover art is pretty bland, and the lack of a lyric sheet surprises me. To be honest, I found the whole thing to be rather mediocre, but I know Lockin' Out is a hot shit label right now, so the hardcore kids are going to waste no time pickin' this up quickly. (RC)

(Lockin' Out, 36 Cherokee Street, Roxbury, MA 02120, www.lockinout.com)

YO-SHI – "Death of the Sun" CD

Holy smokes, this is one of the better things that I have heard out of Japan in a long time. YO-SHI plays catchy, fist-pumping punk that brings to mind other rocking Japanese hardcore bands like CRUDE. The music here charges so fucking hard it is overwhelming. A steady loud production brings out the throat grabbing riffs, galloping bass lines, and snarling vocals perfectly. Fans of bands like PAINTBOX and FORWARD should take note, as this is stunningly good! (RC)

(Devour)

YUPPIE PRICKS – "Brokers Banquet" CD

Great to see that the DEAD KENNEDYS have finally reformed and put out a sequel to *Bedtime for Democracy*. Hmmmm, looking through the insert I now see that this is supposedly a completely different band, but I know better. Sure, there's no surf guitar dominating the sound, but the class-conscious (American style) lyrics, musical pacing and vocals all say "DK's" to this reviewer. They even go after our Robo-Governor in "Hummer in My Hummer." C'mon, that's a dead giveaway! All right, all right, I'll go along with the fiction, the YUPPIE PRICKS are bunch of kids gunning for all the profiteering, cynical flag-wavers who have gotten rich in the past ten years and currently infest whatever used to be the "downbeat" neighborhood in your town. You know 'em, they drive "Hummers," spend Saturday nights at their local meat market bar's "Coke Party," and their Sunday's recovering at the "Day Spa." I could say that this band shouldn't worry too much about yuppies, all those jobs are ducking out the back door to Kuala Lampur and Bangalore at the moment, but I won't let that cut into the vitriol. Timely stuff. (RW)

(Alternative Tentacles, PO Box 419062, San Francisco, CA 94141)

ZOE – "The Last Axe Beat" LP

I am already off on the wrong foot by saying that this reminds me of AMEBIX, because I can't stand AMEBIX. ZOE cranks through seven songs of slow, doom-ridden, metallic crust. With every wanky guitar solo or occasional moment of keyboard moodiness, I liked it even less. What it boils down to is personal preference. I know that there are tons of people who dig bands like this, but I find ZOE slow and boring Regardless, I am sure Crust War will have no problem unloading the entire press of these in no time. So don't snooze, or start save your pennies for an eBay auction later. (RC)

(Crust War, 1-28-3A Shikitu-Nishi 2, Naniwa Kuosaka-City, 556-0017 JAPAN)

V/A – "Dedication From Inspiration: A Tribute to Heresy" LP

For the uninitiated, HERESY was a super DIY, energetic thrash band from the UK in the late 80s. Recent bands like WHAT HAPPENS NEXT and LIFES HALT were directly influenced by their full-on no-metal thrash and 100% commitment to the hardcore scene (as well as their penchant for flannel shirts and flipped up baseball caps). HERESY was always let down by poor production on their records, but as this comp proves their songs still stand the test of time. All the bands here are lightening speed thrash, some totally in the vein of HERESY (SICK TERROR, INTENSITY, GUNS LIQUOR & WHORES), but there are just too many grind bands destroying the songs (UNHOLY GRAVE, HEAD HITS CONCRETE). Great idea, too much grind!! (TB)

(Fast & Furious, Haedstrjitte 74 9008, Reduzum, NETHERLANDS)

V/A – "Fun's Not Dead—Music Against the Human Race 2" LP & EP

My German-translating housemate and I initially scoffed at the insert that described this comp as featuring a wide variety of sounds, but at least as far as the hardcore genre goes, it's not such an exaggeration. There's everything from street punk to grind here with bonuses like an extra 7" full of gabber-techno-ized noise remixes and YACOPSAE doing a WEEZER cover. Other standouts include AUTORITAR, WOJCZECH, and INSTINCT OF SURVIVAL, plus over a dozen more. Plenty of killer German hardcore here for the misanthrope in you. (EL)

(Frontcore, frontcore@gmx)

V/A – "10 Jahre" EP

A compilation of what appears to be five German bands and one Dutch one. All the bands have a definite circle-A-and-gluebag thing going on. The Netherlanders gives us ANTIDOTE (who turn in a live track); the rest of the bands are STROHSACKR, WORHATS, TRASH TORTEN COMBO, SIXTEEN EYES, and the brilliant DAISY CHAIN. The music ranges from (what used to be called in *MRR*) mid-tempo Brit-punk to fast, pissed hardcore. Good stuff, limited to 500. (AD)

(Attack, Postfach 350541, 10214 Berlin, GERMANY)

V/A – "Killed by Que?" EP

"Strictly no American Junk," the cover proclaims, and we can breathe a collective sigh of relief for that. It's a tight fit, but they manage to pull it off: 13 punk bands outta Spain on one meager 7". Includes the TURNOMATICS, ANTICONCEPTIVASS, the 60s kitsch RIZILLOS (come on!), MAS VOLUMEN, MAS VOLUMEN, the ass-kicking SUIZIDAS, PERTURBADOS, LAS HIJAS DE LADY DI, the fresh, young, and talented WEBELOS, trebly freakazoids J. HORROR, CHARLY Y SU FARLY, CARCOMAS (whose tune, "Zorri," inexplicably sounds like X's "Los Angeles"), MALA MUERTE, and HITLER'S CLONES. There's a real goof-off PLASTIC BERTRAND quality to a lot of this material, with its spastic drive and cartoon-character vocals. By its nature—13 bands on one record—the tunes are short, sharp pokes in the eye that whiz by in a frenzied rush. (JH)

(Hillside Strangler, Apdo 13 120, 28080, Madrid, SPAIN)

V/A – "Turn it Down" LP

This comp is designed to raise awareness of the rise of right-wing rock in Germany. Apparently the right is gaining a lot of strength there again in the wake of the reunification of East and West Germany. There are 17 bands here who have a problem with that, including DUESENJAEGER, HIGHSCORE, KOBAYASHI, GRABOWSKI, THE NOW DENIAL, KOYAANISQATSI, and DADDY LONGLEG among others. Musically the record runs the gamut from thrash to emo to melodic hardcore, but there's something for everyone and it's for a good cause. There's also a thick booklet with articles, info, a page for each band, and translations into Spanish and English. A very worthwhile and timely effort. (AM)

(Tofu Guerilla, Stedinger Str. 58, 28203 Bremen, GERMANY, malinke19@web.de)

DEMOS

Send all demos to: Erin Yanke, PO Box 1113, Portland,OR 97207. Please provide a postage paid price and a mailing address with your demo! Reviews by Erin Yanke & Peter Avery.

ACTS OF SEDITION plays thrash attack hardcore with tough guy sensibilities, and include enough backbeat and NEUROSIS influence for the kids to actually dance—in that head-banging black-clad Oakland way, of course! What a hard combination to pull off. They're tight and interesting, and screaming and good. (Free, 8 song CD, no lyrics included. 1246 20th Ave., Oakland, CA 94606.))

Obviously, someone was paying attention to the bard of Manchester when he said, "I thought that if you had an acoustic guitar then it meant that you were a protest singer." **BREAD AND ROSES** has what I think is their third CD-R, and I've sort of taken to them. The band has filled out since the last CD, adding guitar, drums, fiddle and mandolin to their banjo and bass. Folk songs with a traditional Irish feel and punk sensibilities. A mix of up-tempo songs with slower tunes, all catchy but with serious lyrics. If you've heard them before, there is a good reworking of one of my favorite song from the last CD. If you haven't heard them before, maybe you should try it. (12 song CD, with lyrics, 222 Mansfield St, Allston, MA 02134, bostonruin@yahoo.com) (Pete)

BURNING AT BOTH ENDS hardcore it up in a modern way while remembEring to tip their hat to the punk rock. They manage to mix up the youth crew sound while still having roots, which I consider rare in that genre. The vocals are shouted, and the backup crew yells along in all the right parts. Thrashing and moshing: together again. ($2 ppd. 8 song CD, lyrics included. 30 Greenstone Dr., Reno, NV 89512.) (Erin)

B.U.S.H. is from Brazil, but they sound like classic California hardcore. The guitar work has the noodly bits that sound surfy mixed in with the surging power of straightforward punk rock! There's catchiness in their rage at life. The vocals encompass all kinds of styles from the rotating door of BLACK FLAG singers. A great mix of where we come from and, I hope, where we are going. Get it! (8 song cassette, lyrics included. Uruguay 646, 1503 Villa Martelli, Buenos Aires, Argentina.) (Erin)

CRACKHOUSE MIDWIFE, your CD doesn't play. Thanks for the letter. (Erin)

DIE HARD LOSERS plays mid-tempo basic punk rock with some fancy guitar work that sometimes adds and sometimes detracts from what's up. They seem to be lead mostly by the vocals, which are sarcastic and a lot like Jello's more talky style in the later DK's career. The vocals are a bit high up, but it's cool to be able to understand them since there is no lyric sheet. ($4 ppd. US, $5 (Canadian $) ppd. in Canada. 6 song CD, no lyrics. #2-272 King St. W., Hamilton, Ontario, L8P 1B1, Canada.) (Erin)

FORMALDEHYDE JUNKIES carries formaldehyde thematically throughout their lyrics. I love theme bands! Good thing their music holds as much weight as their humor. They thrash it up—guitar based and nothing fancy—and also play that hardcore polka beat a lot. The energy is there cutting through the lo-fi recording. Vocals are punk rock yelling along. The only bummer is the tape cuts out in the middle of one of their songs. ($3 ppd. 5 song cassette, with lyrics. 674 Van Buren, St. Paul, MN 55104.) (Erin)

FOURTH YEAR FRESHMAN plays fast straightforward bar punk rock, and change up tempos. They mix in some metal sensibilities—double bass, some vocal affectations, etc.—and have little skits to mix it up just a bit. The vocals are mean and sung. And the cover art is great! (15 song CD, lyrics included. 2155 S. Bellaire St., Denver, CO 80222.) (Erin)

GASMASK AND MATCHSTICKS plays chaotic dark hardcore, low end and spazzy. They give themselves room to breathe by changing up the pace a bit to lope around the pit, but then it's back to rabid yelling and lots of sweating. Political and pissed, yeah! ($1 ppd. 5 song cassette, lyrics included. 341 Athens Ave., Athens, GA 30601.) (Erin)

HARDCORE GIRLS are ragin'! Real fast that's got the loping pace, and even some slow parts to break up the thrashing. There's an angry dam-bursting quality to the vocals, with cool all-girl shouting back up vocals. The sound is really good, strong guitar sound but still in balance with the rest of it. I love this. (6 song CD, lyrics included. Uruguay 646, 1503 Villa Martelli, Buenos Aires, Argentina.) (Erin)

HARPOON GUNS sounds like they recorded their demo in a practice space with one mic that was too close to the drums. Outside of that, this is a great tape. They blow through five songs pretty quick with a raw mix of pop and hardcore. The sound is similar to some of the old Mystic bands like FRONTLINE and MANIFEST DESTINY. The vocalist is half singing, half screaming, the guitars play basic power chords and the drummer goes all out. It's well worth listening to. (5 song tape, no lyrics, harpoonguns@gmail.com) (Pete)

INVERTED does a hardcore version of the RAMONES meets AC/DC. They play catchy but simple, mid to up-tempo rock songs that are pushed just a little harder with a vocalist that sounds like he has been screaming for hours. The big problem is that the recording is totally blown out, making the guitar sound like a mess and making it difficult to listen to. (8 song tape, no lyrics, $3 ppd, Adam Tomlinson, 501 S. Sycamore St., Genoa, IL 60135, adaminverted@hotmail.com) (Pete)

LAST PRIEST has a well-recorded demo of emotional straight edge songs. Fast, technically correct songs with plenty of hooks and screaming vocals. The CHANNEL 3 cover doesn't really fit with the rest of the songs but they do it really well. (6 song tape, with lyrics, without a place to hang their hat, www.lastpriest.com) (Pete)

OFFICER DOWN is a titch more melodic, and hell of more hardcore on this second demo. The pace is consistently faster, and the production is rawer. But I'll stop comparing it to the old one, and just say the melodic parts are like DILLINGER FOUR melodic—not even a hint of wuss—and it makes the angry tough parts more compelling because of its toe tapping nature. Vocals are mostly shouted, but are sometimes sung. Nothing fancy going on, but it sure sounds good. ($5 ppd. 4 song CD, lyrics included. 765 O'Farrell St. #3, San Francisco, CA 94109.) (Erin)

PIZZA CHEW plays energetic, lo-fi, early-days style hardcore: mean, clever, funny, and fast. The vocals are yelled, and traded off. They also do a BLACK FLAG song, and have DEAD MILKMEN references. We are stoked. ($2 ppd. 6 song CD, no lyrics included. 12780 E, 220th St., Atkinson, IL 61235.) (Erin)

RECORD THE RECORD is a guy playing acoustic guitar, sometimes in layers so it's a bit deeper than the usual singer-songwriter. His vocals are totally emo, shouted, sincere, and also multi-tracked. ($2 ppd. 10 song CD, lyrics included. 30 Greenstone Dr., Reno, NV 89512.) (Erin)

SELF EMPLOYED SAVIOR feature lots of chugging guitars and head-banging moments, but they push the pace so hard it must be some kind of punk, right? The vocals are mixed, but in general are gutturally sung in a range of tones. (6 song CD, lyrics included. 3122 14th St. SW Apt. 11, Minot, ND 58701.) (Erin)

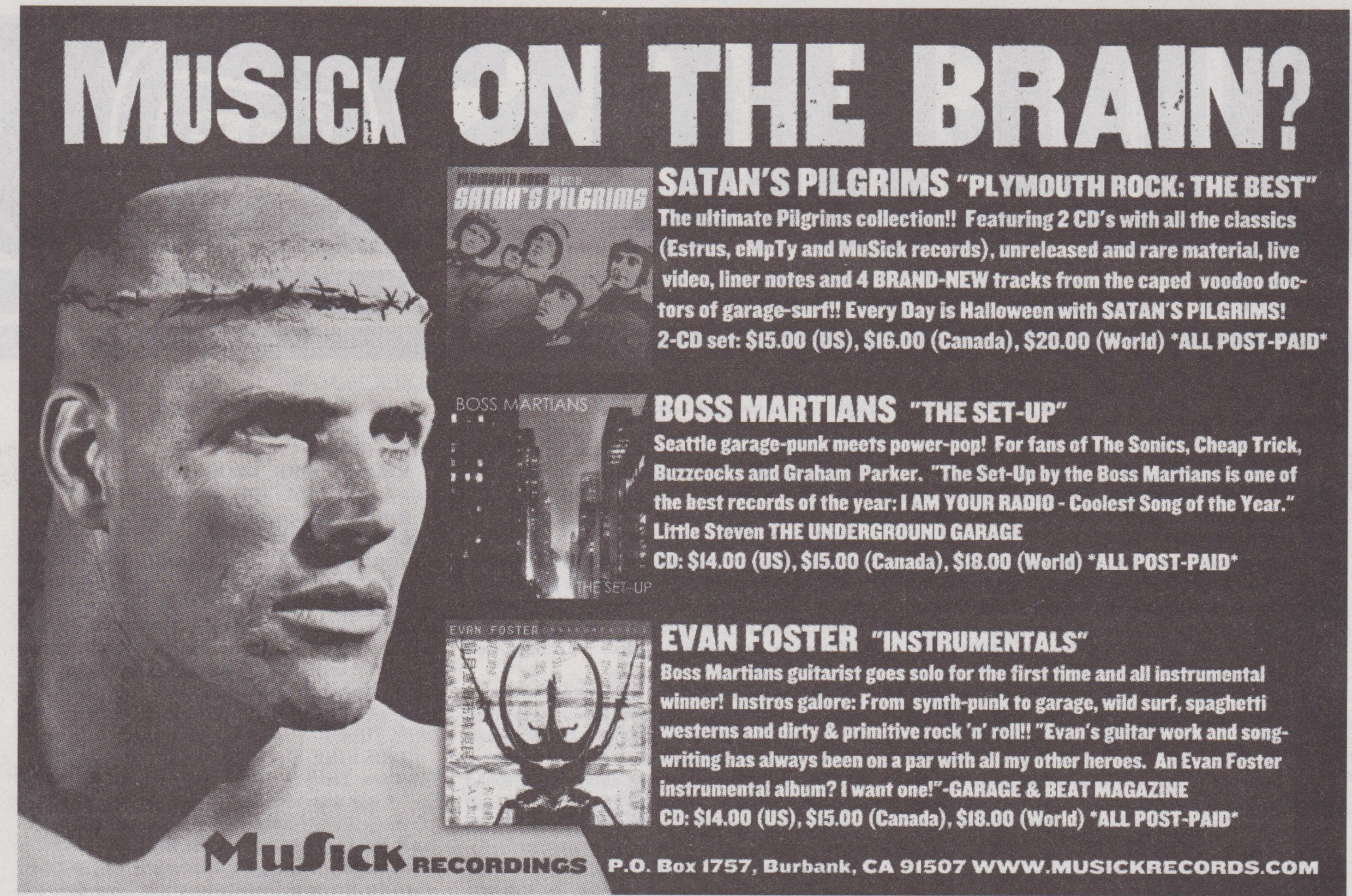
THIS BIKE IS A PIPE BOMB was recorded at a live show. The guy who recorded it then took out all the music and released a tape of banter called, "Comedy Tape With TBPB." It's an interesting idea but it gets old after a short time, especially since it is pretty lengthy (making me wonder how long the show was). So if you absolutely love this band then you might be interested. As for it being a comedy tape, I'm not so sure. (0 song tape, $2ppd, Ryan Saulsbury c/o Iwin Tapes, 720 Pickens Ave., Pensacola, FL 32501) (Pete)

TURF WAR joins the movement of hardcore one-man bands. The 4-track has made so much possible. Anyway, Jake equally mixes the darker slower hardcore, with the faster metal, and gets the mix to be a bit slower than either, with the guitars dominating (duh) without soloing! Even without vocals, there's enough variety here to keep it interesting. (14 song CD, no lyrics, no vocals. 209 Poplar St., Liburn, GA 30047.) (Erin)

ULTIMO RAUSEA has a tape of all out thrash songs. The music is fast, brutal and full of energy. Constant screaming over a wall of guitar and blast beats is broken up with short pauses and then you're blown away again. The recording is good and the tape is worth a listen, even if it is only three songs. (3 song tape, no lyrics, Takashi Yamazaki, 101 Maruyoshi sou, 113 Waridash machi, Kanazawa City, Ishikawa 920-0062, Japan) (Pete)

VAAREGERA plays mid-tempo and kind of low-end gothy hardcore. Gothy, in the guitar tone being kind of droning, and the occasional pipe banging and other percussion, which is always accompanied by a full-on drummer. They sound menacing. The vocals are kind of demonic, especially in some of the later songs when they pick up the pace. ($2 ppd. 8 song cassette, lyrics included. 2208 18th Ave., Minneapolis, MN 55404.) (Erin)

VIRAL plays mid-tempo, simple and melodious rock that harks back to the 60s garage stuff at times, and sometimes harks back only as far as NIRVANA, particularly in the vocals, although they also sound like Paul Westerberg trying to be sweet. This is especially true when they play the slow songs. (5 song CD, no lyric sheet. 177 Forest St., New Canaan, CT 06840) (Erin)



MUSICK ON THE BRAIN?

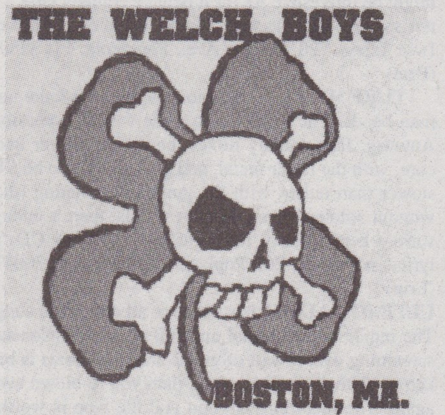
SATAN'S PILGRIMS "PLYMOUTH ROCK: THE BEST"
The ultimate Pilgrims collection!! Featuring 2 CD's with all the classics (Estrus, eMpTy and MuSick records), unreleased and rare material, live video, liner notes and 4 BRAND-NEW tracks from the caped voodoo doctors of garage-surf!! Every Day is Halloween with SATAN'S PILGRIMS!
2-CD set: $15.00 (US), $16.00 (Canada), $20.00 (World) *ALL POST-PAID*

BOSS MARTIANS "THE SET-UP"
Seattle garage-punk meets power-pop! For fans of The Sonics, Cheap Trick, Buzzcocks and Graham Parker. "The Set-Up by the Boss Martians is one of the best records of the year: I AM YOUR RADIO - Coolest Song of the Year." Little Steven THE UNDERGROUND GARAGE
CD: $14.00 (US), $15.00 (Canada), $18.00 (World) *ALL POST-PAID*

EVAN FOSTER "INSTRUMENTALS"
Boss Martians guitarist goes solo for the first time and all instrumental winner! Instros galore: From synth-punk to garage, wild surf, spaghetti westerns and dirty & primitive rock 'n' roll!! "Evan's guitar work and songwriting has always been on a par with all my other heroes. An Evan Foster instrumental album? I want one!"-GARAGE & BEAT MAGAZINE
CD: $14.00 (US), $15.00 (Canada), $18.00 (World) *ALL POST-PAID*

MuSick RECORDINGS P.O. Box 1757, Burbank, CA 91507 WWW.MUSICKRECORDS.COM

THE WELCH BOYS



BOSTON, MA.

CHECK OUT THE NEW DEMO CD RELEASE FROM THE WELCH BOYS, BOSTON'S STREET PUNK ROCKERS. FEATURING MEMBERS OF SLAPSHOT AND THE BLUE BLOODS. DOWNLOAD MP3'S FOR FREE AT -------------- THEWELCHBOYS.COM OR SEND $5 U.S., $8 WORLDWIDE TO :
WELCH BOYS
22CLINTON AVE
DANVERS, MA 01923

HATEMAIL KILLERZ
PIPE BOMBS ANTHRAX

HATEMAIL KILLERZ

"Pipe Bombs and Anthrax"

LP: $8 ppd usa/$15 ppd world

SPEKULANTSVINET

STRIKER

"Spekulantsvinet"

CD: $10 ppd usa/$12 ppd world

www.sixweeksrecords.com

Six Weeks
225 Lincoln Avenue
Cotati, CA 94931 U.S.A.

ZINES

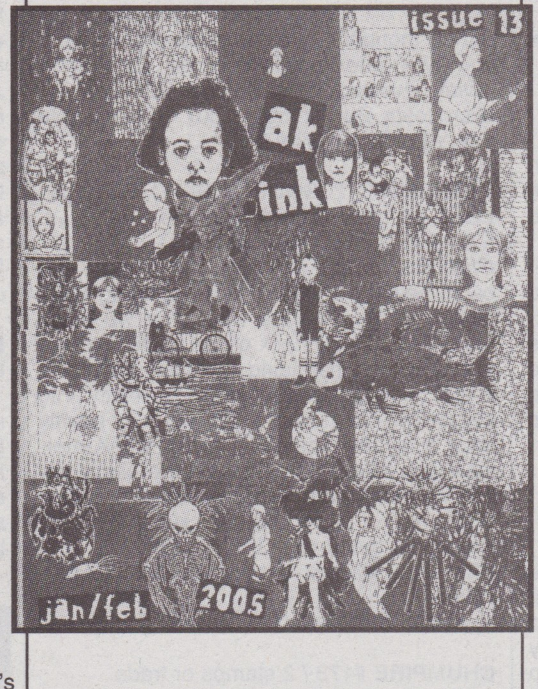
Reviews by: (AR) Aragorn, (JB) Julia Booz Ullrey, (JD) Jip Daems, (MD) Mikel Delgado, (BD) Ben Ditch, (LG) Layla Gibbon, (CH) Cassie Harwood, (HH) Harald Hartmann, (JM) Jeff Mason, (GN) Golnar Nikpour, (CR) Casey Ress, (CQ) Cooper Quintin, (AS) Andy Shoup, (DS) Dionne Stevens.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us.

ACCIDENTAL PORNOGRAPHY #1-3 / free
5.5 x 8.5 - copied - 32 pgs
Three issues of the "Student Free Voice" of Willamette University in Salem, OR. Generally, I would say that this zine is pretty much a "you-had-to-be-there" experience, with inside jokes and Willamette cafeteria references aplenty. After reading three issues, though, I got sort of into it. These kids seem like they would be my friends, what with their love of the Ramones and their goofy and irreverent senses of humor. Reading these made the BART ride home more enjoyable, for sure. *Accidental Pornographers*—keep having fun, maybe we can hang out sometime. (GN)
ravflight@aol.com

AK INK #13 / $2 or trade
7 x 8.5 - copied - 36 pgs
This zine is made by kids from Anchorage, Alaska. There's an interview with Josh Medsker, an Anchorage native who used to do a zine called *Noise Noise Noise* a long time ago. There's also an interview with writer Neal Pollack and an interview with the band Autonomadic. Oh yeah, and an interview and drawings from this artist Ted Kim who draws really awesome stuff and who also did the cover of this issue of *AK Ink*. This zine gave me a really good impression of the Anchorage scene, and if other kids up there are doing stuff this awesome then I would probably like to go to Alaska and hang out with them. So there's not much else to say—just there's a lot more stuff in this issue, so read it, man. (CH)
P. Box 244235 / Anchorage, AK 99524

AMERICA? #13 / $1
4.5 x 5.75 - copied - 52 pgs
I have only read a couple of issues of *America?* now, but it has firmly established itself as one of the better personal zines in punk. In this issue, Travis writes what amounts to a love letter to his home city of Gainesville. Leaving New York City has made me think a lot about people's relationships to where they live; Travis' writing genuinely strikes a chord with me, as it weighs in thoughtfully on the idea of what it means to be home. There is more to this zine than personal stuff, though, as there is also an interesting interview with Sam McPheeters (c'mon Sam, shopping at Starbucks?), one with Lance Hahn of J Church, and one with Mary Chamberlain of Tree of Knowledge zine distro. A solid effort overall, write to Travis and order a copy. (GN)
PO Box 13077 / Gainesville, FL 32604



BEHIND THE TIMES #4 / $2
7 x 8.5 - copied - 36 pgs
Behind the Times is a hardcore punk fanzine in the classic tradition. This issue features above average interviews with World Burns to Death, Fucked Up, JBA, and Plan of Attack, as well as corresponding photos. There is also an interesting piece on the history of Japanese hardcore legends Deathside, which is well researched and full of information. The zine is rounded out by record and zine reviews, and there are tons of great photos of bands throughout, including one I particularly like of Hero Dishonest. Chris, the editor, is definitely enthusiastic and well informed about hardcore punk, and his love for it comes through in his writing. My one advice: pixilated photos, graphics, and text make me want to put zines down, even when they are good (which this zine is). If computers aren't your thing, go back to the basics—cut 'n' paste and photocopy! (GN)
191 Benjamin St / Schenectady, NY 12303

BLVD #1 / $1 or trade
5.5 x 8.5 - copied - 38 pgs
Does anyone out there need a reminder that *Newsweek* readers are the moral equivalents of kindergardeners? *Blvd* provides a rudimentary analysis of clippings that will not make you feel better about the red states, a fair hatred of the incidence of mustache mania, working at the YMCA, and—in the fine tradition of first issues that we wonder if we'll ever see a second—oh so very random, random thoughts. Give this girl a penpal. (JB)
Barb Object / 537 Caroline St / Rochester, NY 14620

BORN DEAD # 6 / $2
5.5 x 8.5 - copied - 32 pgs
Born Dead is a zine from Winnipeg, Manitoba, Canada, and focuses mainly on grindcore. Featured are interviews with General Surgery and Cerebral Turbulence, as well as music and movie reviews. The main thing I noticed about *Born Dead* was that there was a lot of text. Sure, there were graphics, but I wasn't drawn in. There is a simple equation that I'm always thinking about when reading zines, and it goes something like this: passion plus good writing plus interesting graphics makes a good zine. *Born Dead* was fairly adept in the writing department, but otherwise it left me a little cold. C'mon dudes: if you're putting out a grindcore zine, it's going to need to have some guts, gore and fury.
(AS)
PO Box 26014 / Maryland Postal Outlet / 676 Portage Ave / Winnipeg, MB R3G OMO / Canada

BOXCUTTER #7 / $1
4.5 x 5.5 - copied - 24 pgs
An earnest effort from a Bay Area collective that is replete with musings on society and the spectacle, mental illness, white privilege, and more. The best part is the end, where the *Boxcutter* collective maps out an archetypal "lovely day." I would agree with just about everything on the list, but I'd substitute

Sacrilege for Tears for Fears in the "tunes to listen to" section. A worthy effort. (GN)
1636 Fairview St / Berkeley, CA 94703

BRISK WALK #3 / $1 or trade
5.5 x 8.5 - copied - 34 pgs
A cool little cut and paste zine from Florida. It's young and enthusiastic and after plowing through a huge stack of so-so and downright boring zines this was refreshing. There's an interview with Travis of *America?* zine, one of my favorite zine writers, about punk and community in Gainesville. This is by no means groundbreaking or profound. It was an easy, fun read about being a young punk in a college town, hanging out in the car park outside the punk show discussing Tom Waits and DRI, being dismissed for being young and actually having a good comeback for once…(LG)
Matt Uglyfoot / 5700 N Tamiami Trail / Box 402 / Sarasota, FL 34243

BURN BALTIMORE #2 / $?
5.5 x 8.5 - copied - 24 pgs
This is a zine produced by the people that run the Charm City Art Space in Baltimore, which seems like an awesome endeavor. I found the zine itself to be not that interesting, but I think if you were part of this community it would maybe be more engaging. Alongside pieces from various members of this collective on macho dancing and elitist attitudes there's an interview with the Sugary Tea tape label. I would say if you live in the Baltimore area, support this space. The zine itself reads like a high school newspaper. (LG)
mike@headcold.net

BURNING KIDZ #3 / $3
5.75 x 8.5 - copied - 20 pgs
I'm bummed that I can't read this zine cause it's all in Spanish and I only took two years of Spanish in high school, and that was like two years ago. Dang. But this looks like a really good zine. I think it has interviews with Marco Butcher of the band Thee Butchers Orchestra and De Royal Shakers, and an interview with Ati (I think this is a straight edge band). Oh yeah, this zine comes with a CD which I unfortunately only got to listen to one song of, but I think the bands on it are; Tormentos, Peyotes, Amoeba, Shedevils, Jacqueline Trash, Offside Boys, and more. Lots of effort put into this thing, so it's worth it if you can read Spanish or know someone who does. (CH)
Humbolt 627 C.P. 1414 / Capital Federal / Argentina

CHAINBREAKER #4 / $3
7 x 9 - copied - 56 pgs
I really don't think I could be too heavy on the praise with this zine—it is simply put one of the most inspiring, dedicated projects in the world of independent publishing. For the uninitiated, *Chainbreaker*is a zine dedicated entirely to bicycles. While I think bikes have a certain trendy appeal in some circles, Shelley (and her cohorts) obviously put a great deal of time and energy not only riding and thinking about bicycles, but also in examining their relationship with them. I agree that riding a bike changes your relationship to the world around you. I never love any city as much as when ride through it, especially the cities that I have called "home." *Chainbreaker* #4 featured an interview with a bicycling urban farmer, some useful repair tips, a number of anecdotes (from Shelly & friends), and cool cut'n'paste layout. I think my favorite was the simple piece where Shelley encourages readers to think about their (possible) impulse to have "nice" bike things, and the commodification of bike culture in general. This piece like the rest of the zine—never preachy, but rather, thoughful, curious, and interesting. If you ever order a zine because of an *MRR* review, this should be the one. (GN)
Microcosm Publishing / 5307 N Minnesota Ave. / Portland, OR 97217

CHICKENSHIT SOUP FOR THE SOULLESS #5 / $1 or a mixtape trade
5.5 x 8.5 - copied - 20 pgs
Chickenshit Soup for the Soulless is the lyrical sweetness to compliment the smug satisfaction of rescuing the wine after we broke the cork off in the neck of the bottle. Chrix is a fine writer, managing the task of turning one's dealings with unforgiving reality into compelling storytelling that even in its brevity feels complete. The odd man out is the interview with Mike Watt, but even that fits nicely and we receive fair warning via a tale of punk awakening. I really like this kid's style; I'm waiting for the novel. (JB)
Chris / 829 Main St / Saskatoon, SK S7H 0K2 / Canada
sleepisfortheweak@hotmail.com

CHUMPIRE #173 / 2 stamps or trade
4.25 x 11 - copied - 20 pgs
The last time I read *Chumpire* it was a fifth of the length and five times better. Not to dwell in the past, but the former issues I've seen have been poetically stunning and well-intentioned, non-sequitorial while also intimate. What the hell happened? Issue #173 is a rather lengthy and painstaking tour diary entirely lacking in editorial judgement. Steer clear of this one but definitely check out other issues. (JB)
PO Box 27 / Annville, PA 17003-0027

CHUMPIRE #176 / stamp or trade
4 x 5.5 - copied - 8 pgs
This is a small handwritten personal zine about a visit of The Bookmobile (a traveling zine and book project) to the school where the maker of *Chumpire* teaches. Usually I'm into this kind of handwritten and personal stuff, but for some reason I couldn't really get into this. The writing lacks personal observation and depth and is more just a summary of events. The handwriting is too sloppy in places as well. All in all this was lacking some flavor in my opinion. (JD)
PO Box 27 / Annville, PA 17003-0027

CHUMPIRE #177 / stamp or trade
8 x 11 - copied - 2 pgs
This is definitely a better issue of *Chumpire* than the other one I reviewed for this issue. Instead of a little booklet, this issue is a single handwritten sheet of paper with a story on one side and reviews of records and movies and some pictures on the other. The story is about how the writer tries to deal with one of his students, who has some pretty right-wing viewpoints. I liked the writing more this time around, because it seems more personal and more insightful. If you're into small personal zines, send this guy a stamp. (JD)
PO Box 27 / Annville, PA 17003-0027

CHUMPIRE #178 / Free, stamp, or trade
2.75 x 4.5 - copied - 16 pgs
For how small this little music zine is, I'd expect it to be of lesser quality. That sounds insolent, but I mean no disrespect to puny zines, and zinemakers. The format is surprisingly tight, that's all. The thing goes right into quality zine reviews, then music, followed by a quick story with a disturbing punch line…nice and neat and linear, even punctuated with a relevant song quote. No waste, no bullshit. Not bad. (DS)
PO Box 27 / Annville, PA 17003-0027
chumpire@hotmail.com

DOGPRINTS #4 / $?
8.5 x 11 - printed - 20 pgs
Yo, check it out! This issue of *Dogprints* has interviews with Wolfbrigade, Legion 666, Sayyadina, Bombenalarm, Migra Violenta, Kid Dynamite, Vivisick, Snowblood, Selfish and Stockholm Syndrome. Punk! It clearly says on the front cover "and more punk shit", but really that's about it besides the mailorder

BEHIND THE TIMES
PUNK AND HARDCORE FANZINE
ISSUE 4
JANUARY 2005
INTERVIEWS WITH:
FUCKED UP
WORLD BURNS TO DEATH
PLAN OF ATTACK
JOHN BROWN'S ARMY
A HISTORY OF:
DEATH SIDE
2004 IN REVIEW. PHOTOS. ZINE AND RECORD REVIEWS.

catalog where you can buy hella records and t-shirts 'n' shit. (BD)
Yellow Dog / PO Box 550208 / 10372 Berlin / Germany

EXCUSE ME, CAN YOU PLEASE PASS THE PRIVILEGE #1 / $1
8.5 x 5.5 - copied - 32 pgs
It goes without saying that the discussion of race, gender, privilege, and oppression is underdeveloped in the punk/anarchist/activist/zine communities, therefore, I feel hard pressed to critique too strongly any efforts made to open dialogue and move towards change. Josh's zine touches on these issues both personally and politically. The zine is a personal accounting of his relationships with male, white, wealthy, and straight privilege, his attempts to move towards change, and to establish anti-oppressive alternatives. Unlike a lot of this genre of writing, he actually takes responsibility for his privilege, or at least tries to. Being a person engaged in the same overall anti-oppression work, I have a hard time not feeling that it doesn't go far enough, deep enough, or challenging enough. Josh even admits that this was thrown together quickly. I suppose I hope to see more stuff of his in the future that gets a little deeper and dirtier. That said, I think most people with these forms of privilege can learn something by reading this zine, including me and you. Email before ordering. (CR)
Josh Russell / 907 Ridgefield Rd / Wilton, CT 06897
brownies@riseup.net

FLOWERS FROM THE GRAVE #2 / $2, trade, free to prisoners
5.5 x 8.5 - copied - 42 pgs
This month, I was most impressed by *Flowers From The Grave.* The cover summoned me right in. Intestines are pretty. In fact, I enjoyed the careful layout and illustrations almost as much as the insightful, and yes, I'll say it… heavy entries. Many a useful reference included too, for those of you with affection for expanding the ol' reading list. Never once does this man go into detail about his crimes. No boasting in here, no repenting. Simple, intelligent writing that may just inspire a few to create something beautiful, or just get off their asses and *do* something that feels effective. This dude is more an activist, locked behind iron bars, than most folks fortunate enough to be living "freely." Buy this zine, and others like it. (DS)
Fanorama Society Publisher & Zine Distro / 109 Arnold Ave / Cranston, RI 02905.
Or write to:
Walter James / D-4-229-L / PO Box 5246 / Concoran, CA 93212

BURN BALTIMORE
the CCAS zine
#2
BALTIMORE
CHARM CITY
* ART SPACE *

FOLLOWUP #21/22 / free
8.5 x 11 - printed - 38 pgs - Japanese
If only I had paid attention in 4th grade to that game on the damn computer that was supposed to teach me Japanese. If I'd had the inclination then, I'd be able to read this zine. Whilst not able to make much of an assessment of what it's like, I can say that it is beautiful and no time was wasted on the laying out of the graphics with the words. Hot Water Music gets interviewed as well as Help She Can't Swim. The show reviews have great pictures to go with them and it isn't only about punk, there's some pix of a ska band, some hip hop and oi. Woo hoo! (JB)
Disk Union Company Limited / 2-3, Kanda Awajicho, Chiyoda-Ku / Tokyo 101-0063 / Japan
www.diskunion.co.jp

FRAN MAGAZINE Volume 3 Issue 1 #8 / $3.50
8.5 x 11 - printed - 72 pgs
Fran Magazine is kind of like that guy you know who's always trying to be funny, and sometimes he succeeds, awesomely, but most other times, you kind of feel bad for him because he's trying a little too hard. *Fran* comes from L.A., and features articles on Louis-Ferdinand Celine, the L.A. River, and Pandas. The articles contained in this mag are the type that appear cute and endearing when found in a homemade, cut-and-paste affair, but add computers, a printing press, and the use of Photoshop and *presto!*—instant trash! This magazine would be slightly amusing if it was free, but $3.50? That's just not funny. (AS)
PO Box 291459 / Los Angeles CA, 90029

FRESHBUCKETS #1 / $?
11 x 8.5 - printed - 24 pgs
The cover says, "A visually literary magazine." I say, "Not as pretentious as I thought it would be, but still more for hipsters than for punx." Some of the artwork and layout is pretty cool, and the paper stock and magazine size work really well. On the other hand, the writing was mostly forgettable. Something tells me this is college related. (GN)
no address

FURIA #4 / $2
6 x 8.5 - copied - 24 pgs
Layout and content-wise this is totally your typical crust zine. The black and white cut-n-paste layout is sometimes a bit too chaotic in my opinion, but overall this looks nice, although it's nothing groundbreaking. You'll find an interview with Inepsy in here as well as scene reports on South America and London, show and record reviews and personal writings and poetry by Diana, the editor. Even though the whole zine seems pretty generic, you can tell that it was made with passion, which made me like this. Check it out. (JD)
Diana Takehana / Metsamiehentie 6 / 33340 Tampere / Finland

BURNING KIDZ
INCLUYE CD COMPILADO!!
TORMENTOS/PEYOTES
AMOEBA/SHEDEVILS
JACQUELINETRASH
OFFSIDEBOYS
Y MAS++
#3 > septiembre 2004 > $3 >>
THE JACQUELINE TRASH + THE TORMENTOS + MARCO BUTCHER +
HONEST JHON PLAIN + DIE HARD COLLECTIVE + COLUMNAS + REVIEWS +++

GRAN PELIGRO / TOILET PAPER (split) / $3 or trade
5.5 x 8.5 - copied - 20 pgs
There is a serious risk inherent in calling your zine *Toilet Paper* or *Shit* or *This Sucks*; namely, you are setting yourself up big time. If you're going to call bullshit on yourself on the front cover, you'd better have something seriously good to back it up. As for *Toilet Paper,* they, uh, lived up to their name. The cover art is a hard-to-decipher ballpoint pen drawing of a longhair, skateboarding, holding a beer, with the words "skate straight" above the picture (?). There is an interview with the band Piebald, an article on Food Not Bombs and a story called "The Great Sky Turkey" about some characters called the bertwiddles and a "drum maiden" called Miss Rose. The *Gran Peligro* "half" was nine pages out of the twenty and featured interviews with Piledriver and some record reviews. On the plus side, this zine was a collaboration between two zine makers: one from Germany (*Toilet Paper*) and one from the Philippines (*Gran Peligro).* The teaming-up idea was awesome, and the zine was primarily of the cut-and-paste variety. That rules, because most zines today are cookie-cutter computer crap. Unfortunately, most of the material—especially in *Toilet Paper*—ended up being a big stinkeroo. (AS)
Cluster-M / Lot- 72 / Bagong Nayon 1 / Antipolo City 1870 / Philippines

INCERTIDUMBRE #? / $?
8.5 x 6 - copied - 46 pgs - Spanish
I don't speak Spanish and I must say that's a shame because this zine seems pretty inter-

esting and there is apparently some cool stuff in here. Articles on globalization, stencil making and self-defense for womyn, columns, reviews, a comic and an interview with the band CH.T.M. Check it out. (JD)
Fernando Lozano / Apdo. Postal 1946 / C.P. 64001 / Monterrey N.L. / Mexico
leeincertidumbre@hotmail.com

KEEPSCHTUMM #10 / 25p
5.5 x 8.5 - copied - 20 pgs
Keepschtumm is a zine from Wales that bills itself as "so much less than just punk". I'll just let that one lie. On the plus side, it has interviews with Dick of the Subhumans, Steve Lake of Zounds, and a crisp layout reminiscent of *Beer Frame* or *Murder Can Be Fun*. On the minus side, you'll find pictures that are positively miniscule, and parody articles a la *The Onion* that miss the mark entirely. Do yourself a favor: *Keepschtumm* change in your pocket and avoid this one. (AS)
33 Henry Taylor St / Flint / Flintshire / CH6 5PP / Wales / UK

KICKS #1 / $2
8.5 x 11 - printed - 20 pgs
This zine relies on humor to carry it—sometimes it works, sometimes it doesn't. Most of the content is essays on everything from cockfights to Bukowski to favorite fried foods (my favorite piece in this zine). Also has ads and interviews with the Unicorns and My Project: Blue—two indie bands that seem more focused on fashion than their music. (MD)
Joey Cordless / Box 21659, 1424 Commercial Dr / Vancouver, BC V5L 1K9 / Canada
www.kicksmag.com

KILLER #1 / $5
8.5 x 11 - copied - 28 pgs
The gist of this fanzine can be summed up by a brief description of the photo on the back cover. There is a dude—X'd up—dead asleep over a crate of vinyl records. The caption reads, "Record Nerds: Don't Sleep!" Being totally obsessed with punk vinyl myself, this picture produced a laugh of recognition out of me. This is a zine out of Toronto, Canada that's put together by Damian, who you may be familiar with as the lead singer of Fucked Up. Included is an ultra-limited version of the Criminally Insane EP on Parts Unknown records, which also features Damian on vox. There are features on the greatest punk singers of all time (c'mon Damian, no Joey Ramone?), "people that make you embarrassed you like punk," Toronto punk history, and a long history of the band Arson. There are also a handful of short reviews and a piece on metal. All in all, a solid effort. (GN)
7 Walmer Rd / Apt 1810 / Toronto, ON MSR 2W8 / Canada

LONG AGO AND RIGHT NOW / $10
Audio zine - 2 CD-Rs
Is it just a coincidence that I am listening to and reviewing this just two days before I move to the East Bay after 12 years of living in SF? This is a really cool compilation of spoken word, interviews and songs about San Francisco, with a lot of reflection on how the city has changed over the years, the best secret places, all the things you love and hate about living here set to a soundtrack of (mostly acoustic) songs. Some of this made me laugh, some of it was a trip down memory lane, most of it touched my heart. Okay, there are a few duds on here that I had to skip, but overall, you get a really strong sense of the creativity and energy that fuels San Francisco and the people who live here. I'll miss it! (MD)
3288 21st St #79 / San Francisco, CA 94110

FLOWERS
FROM THE
GRAVE

LOOKING / $5
5.5 x 7 - printed - 76 pgs
For fans of prose and fiction, I recommend this mini-book. Melissa is a gifted writer, a great collector and teller of stories about life in San Francisco and the various characters who inhabit this fine city. The stories are melancholy and beautifully written. (MD)
3288 21st St #79 / San Francisco, CA 94110

MISHAP #18 / $2 or $3 or trade
5.5 x 8.5 - copied - 40 pgs
I am impressed that he has produced 18 issues. There is a lot of writing about communication and separation, about community and loneliness. Some of the stories and ideas had potential but the way Ryan writes is so heavy handed and straight faced that I just couldn't get into it. It might be the caffeine-induced headache or the dark corridor from which I am currently writing but this just seemed lifeless and dour. It takes a lot of effort to produce a zine, and when someone clearly has poured so much of himself into it, well I feel like a jerk for not liking it. But I don't. (LG)
PO Box 5841 / Eugene, OR 97405

MODERN ARIZONA #7 / $1
5.5 x 8.5 - copied - 32 pgs
This magazine is mostly an autobiographical tale of the author's travels to both parties' conventions last year. There is a wide-eyed idealism in the writing that is a bit hard for me to stomach in that the events around the author are taken at face value and the author actually seems to indicate that their travel to the conventions may actually affect their voting choices. Odd. Decidedly not punk. The only punk thing about this person's tale seems to be the consumption of beer and the fact that they were harassed by the cops (in an admitted police state environment). The back cover of the issue has someone wearing a "no more years" sticker (obviously, the author ended up being a clothespin Kerry voter). The front has a few chess pieces evoking electoral politics as something that could be negotiated with. Which it is not. The final analysis talks about court appointees and freedom. Whatever. (AR)
PO Box 494 / Brewster, NY 10509

MOVE YOUR ASS #8 / free
8.5 x 11 - printed - 48 pgs - Czech
This issue of this fanzine has interviews with the bands Dreadrot, Angry Bargy, ZSK, Innoxia Corpora, Eastern Star, and a couple of others. There are loads of record reviews and plenty of ads. This fanzine is starting a DVD series. With each issue people will get a DVD featuring a dozen or more bands. The one I watched was pretty cool. It is fun seeing a band perform at a small show in Eastern Europe, and of course ZSK's video was the best. Overall, this fanzine is worth checking out! (HH)
Jan Kovar / PO Box 18 / 463 31 Chrastava / Czech Republic
www.moveyourass.tk

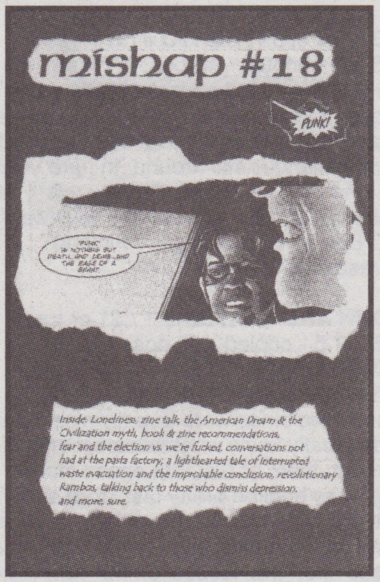
CHICKENSHIT
SOUP FOR THE
SOULLESS
NUMBER FIVE

NEGATIVE REACTION #1 / $5
8 x 12 - copied - 36 pgs
This cut-and-paste punk/oi zine has interviews with bands Last Resort, The Fight, Murder Junkies, Jabbers, The Legionnaires, Crashed Out, The Business, and Stockyard Stoics. This is a UK zine pretty much consisting of interviews and reviews. Good if you're into the bands featured in the issue. Otherwise you might get amusement out of terms like "skinbirds," "fascist nanny state," and "wankered." Ends with a bizarre comic

about a bunch of clones "boneing" Princess Diana's corpse. *Aaaaghh!!!* (CH)
20 Front St / Tanfield Lea Stanley / Co Durham DH9 9LY / England
trevhagl@hotmail.com

THE OBJECTOR January 2005 / $?
8.5 x 11 - printed - 20 pgs
This magazine is devoted to an anti-militarist and pro-conscientious objector ideology. This means that the focus tends towards sad tales of kids who stumbled into the military without knowing the consequences and the crying mothers who mourn, miss, and lament. There is quite a bit of advice that could be useful if it were to fall into the right hands, although it's unlikely that many people will get this magazine before it would do any good. (AR)
405 14th St Suite 205 / Oakland, CA 94612

ONE FOOT IN THE GRAVE Spring 2005 / $2
5.5 x 8.5 - copied - 44 pgs
It was hard to suppress a laugh when the intro to this zine mentions, "interviewing our elders" about "growing old" (mind you, they are referring to people *over 30* here). Once you pass 30, you forget that punk is a youth culture, and the youth don't think of you as one of them anymore. Anyway, this is a series of interviews with four "older" activists (ages 31, 32, 38 and 44) about staying politically or socially active and balancing that with other life changes (kids, bills). The most interesting interviews to me were the two with people still active in the punk scene, rather than the political activists, who seem less vital and compelling as individuals. I totally appreciate the idea of exploring how people survive and stay true to their ideals; I just don't know how much age really matters. (MD)
950 N Richey / Tucson, AZ 85716



Inside: Loneliness. zine talk, the American Dream & the Civilization myth, book & zine recommendations. fear and the election vs. we're fucked. conversations not had at the pasta factory; a lighthearted tale of interrupted waste evacuation and the improbable conclusion. revolutionary Rambos, talking back to those who dismiss depression. and more, sure.

OX #57 / $7
8.5 x 11 - printed - 148 pgs - German
One can never go wrong picking up this fanzine. It will keep you occupied for a month of reading. There are plenty of bands covered in this mammoth, including Green Day, Bambix, Holly Golightly, Deep Mood, Ramonez 77, Incognito Records, Isis, Libertines, Lars Frederiksen, Johnny Ramone, and plenty of others. There are also loads of new record reviews, lots of ads for cool shit, and of course tons of worthless punk information for rotting your brain. And if that was not enough, it comes with a gratis 28 song CD. Oh boy! (HH)
PO Box 10 22 25 / 42766 Haan / Germany
www.ox-fanzine.de

PASAZER #19 / $7
8.5 x 11 - printed - 128 pgs - Polish
My how the Polish scene as evolved since the Berlin Wall came down. Fanzines used to be made small, local and printed on cheap paper. Now, these fanzines are big, loaded with punk rock from around the world, and professionally produced. The present issue of this fanzine reflects that trend. There is an article on the *Rock Against Bush* CDs. There are plenty of interviews including the bands Hunkies, Colera, 7 Seconds, Conflict, Bad Religion, Poison Idea, and plenty of Polish bands. There are also lots and lots of record reviews, plenty of ads, and cool graphics. Plus it comes with a 32-song CD of mostly Polish bands, a pretty good sampler listening. (HH)
PO Box 42 39-201 Debica 3 / Poland
www.pasazer.pl

PLASTIC BOMB #49 / $6
8.5 x 11 - printed - 120 pgs - German
More cool punk rock from Germany. This fanzine, like its cousins *Ox*, and *Trust* will fill one's boots with more shit than any normal person could possibly handle. This issue covers lots of the older German bands, including the infamous Spermbirds, Dritte Wahl, and Toxoplasma. There are also lots of interesting articles, including one on the Munich scene, the Popperklopper, Schwarzen Schafe tour, and the Hippie Corner. There are loads of record reviews, ads and tidbits of worthless punk rock gossip. Finally, the fanzine comes with a 26-song CD sampler, and a record catalogue to make any collector sweat. (HH)
Postfach 100205 / 47002 Duisburg / Germany
www.plastic-bomb.de

PUNK LIFE / free
5.5 x 8.5 - copied - 26 pgs
Punk Life is written by a guy living the "punk life" in Walnut Creek, after living for, what I assume to be, many years in the DC area. My friend and I have this running joke about taking a vanload of vagrants to lunch in Walnut Creek, and leaving them there when we have finished eating. Not because San Francisco would improve in their absence, what I mean is that Walnut Creek could benefit from the flavor some new style residents might provide. Oh, about the zine. I just wasn't able to follow the interviews; both wandered about, and made references that I did not get. The reviewers cover bands such as Obsessed, Death to Tyrants, and Goatsnake. There is a random photo of Le Tigre, and then more reviews, including one of Death Angel's latest release? The cadence felt a bit off. But, if St.Vitus is yer thing, then grab yourself a copy and read up. *Punk Life* is intelligible, just not my taste in genres. (DS)
Donald Irwin / 118 Roble Road #205 / Walnut Creek, CA 94597-7534

číslo 8 :: vyšlo 1.12.2004
Move your ass
PUNK, HARDCORE, CRUST, SKA & OI! FANZINE
!zdarma!
FABULOUS DISASTER
DREADROT
ZSK
the mood
EasternStar
ArgyBargy
dr. Green
MASS GENOCIDE PROCESS
INVOKIA CORPORA
misconduct
Jeunesse Apatride

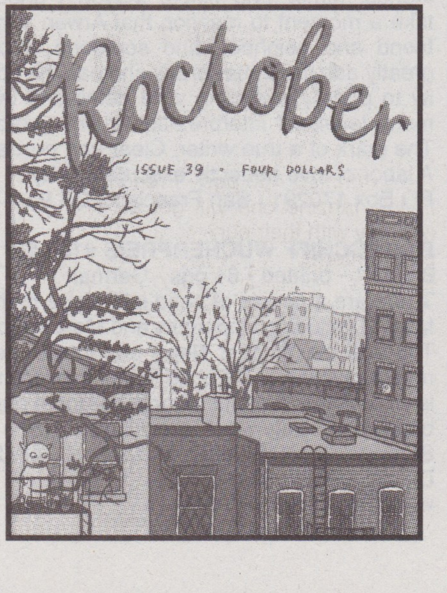
RATION #4 / $1
8.5 x 5.5 - copied - 16 pgs
After reading *Ration* I was left with that familiar feeling. The rude awakening that comes after losing yourself in a good story. Questions posed were left unanswered for me to ponder. I felt like I wanted more, but as the name suggests, *Ration* keeps it short and sweet. This issue deals with relationships—friends, family and flings. Maybe I should take a moment to mention that Arwen is my friend and neighbor, and someone who I greatly admire. In her prose she has the ability to portray events in vivid detail and with many levels of interpretation in few words. The mark of a true writer. Clear and precise. A labor of love perfectly executed. (BD)
PO Box 170291 / San Francisco, CA 94117

RAUMSCHIFF WUCHERPREIS #16 / $2
8.5 x 11 - printed - 64 pgs - German
There are a couple of band interviews in this fanzine including Uppercuts and Morecambe. There is the Wucher News and lots of new record reviews. But a good half of this fanzine is a catalogue for your favorite hardcore punk bands. Definitely worth checking out! (HH)
Schmitz / Postfach 100709 / 46527 Dinslaken / Germany
www.scumfuck.de

RAZORCAKE #24 / $4
8.5 x 11 - printed - 114 pgs
Another issue of *Razorcake*. An awesome interview with Alice Bag makes this issue worth the price of admission. There are also interviews with Smalltown, Von Iva, Ultraman, and the Baseball Furies, plus all the usual reviews and columns. The Alice Bag interview is super extensive and inspiring and you should just get this and read it. Seriously. This is ideal bathroom reading. (LG)
PO Box 42129 / Los Angeles, CA 90042

ROCTOBER #39 / $4
8.5 x 11 - printed - 96 pgs
What can I say about such a fabulous publication? Should I talk about the Rock 'n' Roll Weirdos Department section featuring a hillbilly faker with vampire teeth, or the comics that appear in numerous flavors throughout the pages which take over your brain with psychotic urges, or should I bring up that the reviews are completely hilarious and nefarious, wide in scope and intelligent? Let's just say that if you haven't ever read *Roctober* you aren't doing yourself a favor by waiting. (JB)
1507 E 53rd St #617 / Chicago, IL 60615
www.roctober.com

SCAM #5 / $5
11 x 8.5 - printed - 72 pgs
Really cool zine coming out of San Francisco and mostly focusing on local and community issues and projects. In here you'll find interviews with an anarchist student group at SF City College, Aaron Noble who organized a mural project in the SF Mission district, artist Zara Thustra, and articles on the anti-war protests in San Francisco, squatting in the city during the dot-com boom and the issue of homelessness in the Bay Area. There's tons more in here that I can't even mention because it would take up too much space. The two small points of critique are the fact that some of the articles are kind of old and that the layout (which is mostly handwritten) is sometimes a little bit chaotic. Those are only minor points though, because I really love how this zine combines art, culture, punk and politics into an organic union of creativity. A very inspiring read, even if you're not a Bay Area resident. (JD)
PO Box 40272 / San Francisco, CA 94140



SCREAMS FROM INSIDE #4 / $?
8.5 x 5.5 - copied - 24 pgs
This is a personal/political zine which follows the editor, Caress Van Den Berk on her travels across the US and into Mexico. The chronology of these diary style entries is backwards, with the effect that first you find out about Carissas' strong political opinions, and then as you read on you discover how she came to these views. It's not all politics though, it's also very much about seeing someone's personal growth and evolution and the events that shaped those changes. (BD)
25 Washington Terrace / St Louis, MO 63112

SUPREME NOTHING #17 / $?
4 x 5.5 - copied - 40 pgs
This is a diary printed and for sale. If you are into this voyeuristic type of reading it may be for you. In the introduction the editor makes no apologies: "This is my sanity, my release if you will from depression, I can let everything go onto these pages and then send it out in a neat bundle for you to read and criticize." Fair enough. Writing about crushes, tours, traveling and the usual personal zine stuff can be found in abundance within these pages. (BD)
PO Box 211 / Burton, OH 44021

THE SWINGKID FANZINE #2 / 2.50 (+ postage)
6 x 8.5 - copied - 128 pgs
I must say that initially I was pretty excited to see this zine. It's thick, has a lot of interviews and articles, and the kid doing it seems really passionate and sincere. In here are interviews with bands from all over the world (including places like Mauritius and South Africa), a series of articles on music and censorship, travel reports, and other personal writings. In the center of the zine there is another zine included called *Try to Wake Up with a Smile on Your Face*, so basically you get two zines for the price of one. After reading this, though, I must say that my expectations weren't completely met. I hate to be a snob and rag on a foreign zine because of the quality of English the editor uses, but in this case the poor English really makes it hard to read sometimes. Also, the layout was pretty basic and sometimes even boring. All in all, though, I must say that this is a cool effort, especially because of the choice of bands and people interviewed. You won't find the newest American hype in here, but if you're into learning about the international punk community this should be your thing. Making a 128-page zine is a lot of work and there's enough in here to keep you busy for a while, so you might want to support this guy and send money for his zine. If you send money, include a couple of extra dollars for postage, because apparently it's pretty expensive to send stuff from Germany. (JD)
Gunter Meinhardt / Seelenbinder Str. 69 / 12555 Berlin / Germany
kamillentee.waldesruh@web.de

TERRA INFIRMA #5 / $2
5.5 x 8.5 - copied - 60 pgs
I have enjoyed this magazine the past few times I have seen it. This issue has a very interesting cover. It is actually ink on transparency, which is a great effect. The contents of this issue reflect more of a fascination with "dark" topics than I remember: Halloween, ghosts (and DIY ghost hunting), the supernatural, etc. The DIY ghost hunting section is the real highlight of this issue with tales of the author's experience, specific rules of thumb (including advice to bring a battle axe, which is always good advice), and a generally informed vibe. If you are interested in these topics being covered in a DIY way, then check this out. (AR)
709 Middlebury Rd / Webster, NY 14550

PASAŻER
FANZIN HARD CORE PUNK
#19
128 stron
płyta CD
BAD RELIGION # 7 SECONDS # CONFLICT
CELA NR 3 # SANCTUS IUDA # BIAŁA GORĄCZKA
POISON IDEA # BOYSETSFIRE # ALKALINE TRIO
SŁOWA WE KRWI # APRIL # HUNKIES # REGRES
TAKING BACK SUNDAY # TURBO A.C.'s
SICK TERROR # SEX GANG CHILDREN # COLERA
AUDIO KARATE # ORKIESTRA ŚW MIKOŁAJA
MIGUEL AND THE LIVING DEAD # RENTOKILL
ULICZNY OPRYSZEK

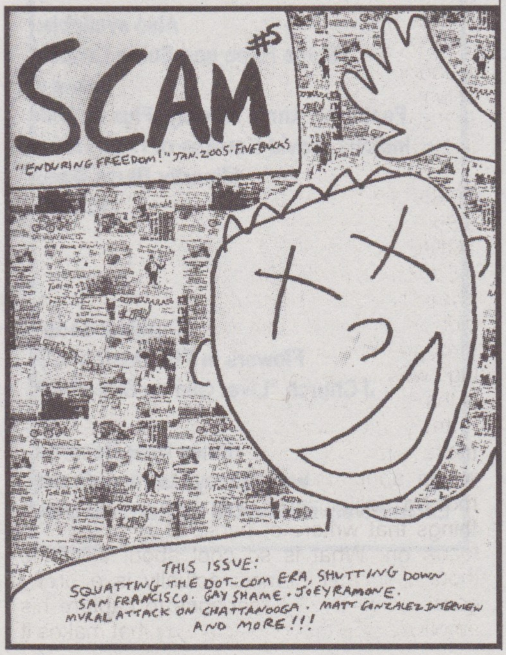
TOINEN VAIHTOEHTO #181 / trade
8.5 x 6 - printed - 40 pgs - Finnish
This zine puts out an issue pretty much every month it seems. Making 181 issues of a zine is a lot of work, so it's cool that this small zine from Finland is still around. In here you'll find a long retrospective/interview on Riistetyt, columns, a news section and reviews. (JD)
PO Box 1 / 65200 Vaasa / Finland
Jantsa@yahoo.com

TORN AND FRAYED # 1 / $1 or trade
8.5 x 7.5 - copied - 48 pgs
TORN AND FRAYED # 2 / $1 or trade
8.5 x 7.5 - copied - 32 pgs
These two zines were a really nice surprise. I didn't really know what to expect after flipping through them at first, but once I started reading I was hooked pretty fast. *Torn and Frayed* is the follow-up to a zine called *Hopewell* that Francis, the editor, apparently used to do. In these first two issues of his new zine, he writes about his life, his record collection, moving, feeling alienated, and all the other things that writers of personal zines tend to focus on. What is so cool about this zine though, is that Francis actually is a pretty good writer and he manages to capture his emotions and thoughts in a way that makes it

easy to relate to and identify with. The story in issue one about him going to a party and wishing he was at home listening to records made perfect sense to me, and there's a couple of other ones in here that were amusing, moving and recognizable. The layout is pretty basic and sometimes a little repetitive, but I love how he, especially in issue 2, uses images from Cincinnati as backgrounds to accompany his stories. I really liked this a lot and strongly recommend checking this zine out. (JD)
Francis / PO Box 19374 / Cincinnati, OH 45219
francishopewell@yahoo.com

TRUST #109 / $4
8.5 x 11 - printed - 68 pgs - German
As usual, another great issue of this totally punk rock fanzine. This edition includes interviews and articles on the bands Schwarz auf Weiss, Turbostaat, Gertrude, Black Dice, Isis, Jetsex, Miron Zowir, and Mission of Burma. There are also lots of cool new record reviews, columns, ads, and a fabulous gig listing. Get it! Read It! (HH)
Dolf Hermannstaedter / Post fach 11 07 62 / 28087 Bremen / Germany
www.trust-zine.de

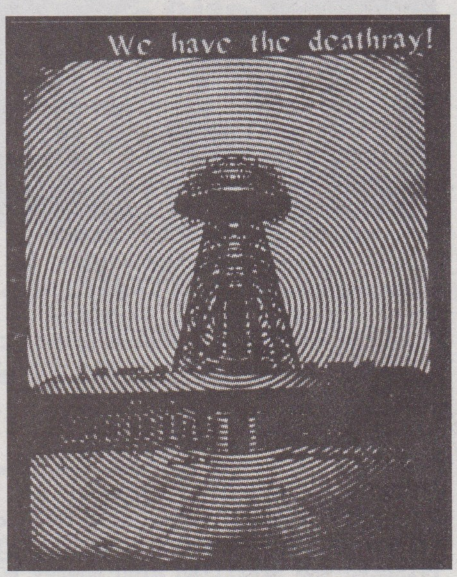
TYRANNICIDE #1 / donation
7 x 8.5 - printed - 36 pgs
This is part of an exciting new genre best called Woodworthian. These are people inspired by the piss-and-vinegar of Fred Woodworth (of *The Match*) who take it upon themselves to emulate him in one way or another. They may attempt to print some aspect of the magazine themselves (Fred infamously has printed his own magazine for 30-plus years), they may go for "old-timey" graphics (top hats and clean line art seem to be the preference), and they advocate for an "ethical" anarchism. *Tyrannicide* doesn't disappoint on any of these accounts although they are clearly just starting to work out their future direction. This issue has a lengthy manifesto of their politics entitled "Forsaking Authoritarianism" which is fine and covers a lot of basics; there is a dash of Emma, a short article on Diogenes, and a few reviews. I look forward to seeing where this goes. (AR)
LBFFP 2925 Lawrence Dr / Falls Church, VA 22042


SCAM #5
"ENDURING FREEDOM!" JAN. 2005 · FIVE BUCKS
THIS ISSUE:
SQUATTING THE DOT-COM ERA, SHUTTING DOWN SAN FRANCISCO · GAY SHAME · JOEY RAMONE · MURAL ATTACK ON CHATTANOOGA · MATT GONZALEZ INTERVIEW
AND MORE!!!

WATERINTOBEER FANZINE #10/ $3, 2 , £1
6 x 8.5 - copied - 72 pgs
I guess the whole idea behind this zine from Leeds, England is that it doesn't have a specific theme and that pretty much everything goes, so that's exactly what you get. This is a pretty random collection of interviews (one with Endstand from Finland and a fake one with XAnd None of Them Knew They Were ScenestersX that was actually pretty funny), a Hero Dishonest tour report, reviews and personal writings by the editors, ranging from socialism in Cuba to stories about cheating on your girlfriend. The lack of overall theme made it hard for me to identify with this. I liked some of the writings, but I couldn't relate to some of the other stuff, and a couple of pieces really made me cringe. All in all this was a pretty decent read though. (JD)
Tim Livesey / 48 West Park Grove / Leeds, LS8 2DY / United Kingdom

WE HAVE THE DEATHRAY #1 / $1 or trade
4.25 x 5.5 - copied - 40 pgs
Another travel zine! This kid attempted to hitch through Kansas for a wedding but decided to get a cab instead. Hmmm. I wish I had the financial means to make those kinds of decisions! He says in the introduction that this is his first zine, and that he produced it in some kind of program that paid for him to do it. Where do I sign up for that?! Damn! Most of this reads like someone's school report on what he did during summer vacation, something is missing from the writing that I couldn't quite put my finger on, it's kind of dry and forced. Like homework. There is a tour diary for his band Chuck Norris too. (LG)
Skidge / PO Box 21530 / 1424 Commercial Drive / Vancouver, BC V5L 5G2 / Canada

YOUTH CULTURE KILLED MY DOG #3 / $1 or trade
8.5 x 11 - copied - 32 pgs
I actually had fun while reading *YCKMD.* I especially liked the interview with death-rock-up-and-comers Dead Pink Night, so cute! Sybilla edits her zine very well, scattering humor and ideas freely about, while remaining coherent and interesting. There is a well-written story containing a clever heroin metaphor, I think- (maybe that is too obvious an assumption), but beyond that is a Top 10 list, yea…funny, school pictures from the 80s, complete with yearbook entries, interviews with The Wargasms and The Junekill Wards, comics, and show stories. The creative energy reminds me of *Desperate Times,* though YCKMD is not a comic per se. This is a fine example of positive youth output that will undoubtedly inspire others to spice up their own DIY publications with variation. Didn't I say something like that about another one reviewed this month? Anyway…I mean it, so check this zine out if you have not already. I think *YCKMD* remains true to form, without coming off as tired or generic. (DS)
Sybilla Gimmick / 310 West 2nd / Anderson, IN 46016


We have the deathray!

ZEROX #10 / $4, 3
6 x 8.25 - copied - 88 pgs
From Southeast Asia. This zine has a ton of shit in it man. Features stuff about Kalashnikov, an opera-inspired punk band from Italy. The band Dead Chretiens from Canada. Democrazy, a fast posi-hardcore band from Indonesia. There's an interviews with Amir Muhhamad who does independent films in Malaysia. There is tons of stuff in this zine, man, and it's got tiny writing that's all over the place. It covers stuff from people and bands all over the place, which takes a lot of time and effort, and which makes this zine totally awesome. A lot of interesting stuff about Southeast Asian hardcore too, which I know nothing about. Lots of stuff I'll need to take more time to read as I haven't spent as much time on it as I'd like to. Really interesting zine. Also, this is the last issue! So if you haven't seen it before this is your last chance, and if you're an old reader this will be your last hurrah.
Blk 554 / Bedok North St. 3 / #08-241 / Singapore 460554 / Singapore

ZOOP! #24 / $4
8 x 6 - printed - 60 pgs - French
In this fanzine one will get a hefty dose of anarchy with their punk rock. There are some pretty interesting articles on such issues as factories, chickens, political stupidity, and resistance to the whole goddamn mess greed has gotten us into. There are also a bunch of fanzine and record reviews, a few ads, and some band info. Overall, this one will only interest those really into the French scene. (HH)
Infoshop Bokal / BP 60163 / 01004 Bourg en Bresse CX / France

FAST

SIX TWO FIVE
PLAY FAST, EH?

CORE

OUT IN EARLY 2005:

DOPPELGANGER - EP
Blazing fast Bay Area powerviolence!
KUNGFU RICK - 2xCD
Entire collection. Insane grind/HC
BRUCE BANNER - I've Had it LP
Rough, fast and raw Swedish HC!
HE WHO CORRUPTS - Disco CD
50 plus songs of manic grind, collects Eps, Splits, comp and live
BLOODY PHOENIX - Debut EP
Ex-EXCRUC TERROR grinding blastcore
HERO DISHONEST/MDR - Split EP
Finnish and Brazilian high energy HC!
RUNNING FOR COVER - Debut EP
Blazing hyper power violence from NY.
NEVER CONFORM - EP
Sapporo HERESY style from late 80s
MACHINE GUN ROMANTICS - CD
Collects EP plus tons more. Manic Texas power violence, more to come.
LORDS OF LIGHT - EP
Wicked 3 man grind/fastcore, ex-SOF.
CHARM - 2nd EP
Crazed Tokyo distort hyper thrash.
IRON LUNG / SHANK Split LP
International ballistic fastcore
UZI SUICIDE - 2nd EP
Infest influenced Bay Area HC!
DEADFALL - Comrades EP
Non-stop manic San Fran HC
BARBARIC THRASH COMP SERIES
CALI, JAPAN and EURO thrash CD Comps
HIT ME BACK - School Bus EP
More posi-fueled Socal thrash
DOMESTIK DOKTRIN - Debut EP
Indonesian high energy HC
STOCKHOLM SYNDROME - EP
Defunct SF fast HC.
SCHOLASTIC DETH - CD
Collects everything plus live & video

OLDER TITLES FROM.......

HE WHO CORRUPTS, FAR LEFT LIMIT, SECRET 7, THEY LIVE, IRON LUNG, OUT OF VOGUE, SCHOLASTIC DETH, I SHOT CYRUS, DOMESTIK DOKTRIN, LIFES HALT, COMPLAIN, NO TIME LEFT, DOWN IN FLAMES, HIGHSCORE, SPAZZ, QUATTRO STAGIONE, GORDON SOLIE MOTHERFUCKERS, NINE CURVE, DISCARGA, EDORA, LIE, THE REAL ENEMY, FACE OF CHANGE, MAD RATS, LETS GROW, SHANK, RISE ABOVE, ETA, SOCIETY OF FRIENDS, HHH, GNAT SUCKERS, WHAT HAPPENS NEXT and IMMORTAL FATE...

......ARE STILL AVAILABLE!!

FOR WEEKLY UPDATES CHECK:
WWW.625THRASH.COM

Super Pezhead

YOU NEED

BUTTONS

1 Inch buttons for low prices

B/W	Color
50/$15	50/$17.50
100/$22	100/$27
500/$100	500/$125

Turn around time is 5 to 7 days but many times faster

Super Pezhead Buttons
P.O.Box 588
Friendswood, TX 77549
buttons@superpezhead.com

Make all checks and moneyorders out to Super Pezhead

www.SuperPezhead.com

Feast of Hate and Fear
brings you the best of both hemispheres

Columbia's best with close to twenty years in the punk scene

I.R.A.

www.infexionra.tk

+

Florida's newest and best kept hardcore-garage secret

SOUND4SOUND

www.thisbandgoesto11.com

two band - ten song - split disc out this summer on

FEASTOFHATEANDFEAR.COM

Watch for both bands on the road throughout the US summer of 2005

OUT NOW

the ex in
beautiful frenzy
a documentary
by Christina Hallstrom and Mandra Waback
$15 ppd.

Also available:
Some Hope and Some Despair
Issue 6
Featuring Annie Anxiety, Flux of Pink Indians, David Kerekes of Headpress, Minority Blues Band
$3 ppd.

Coming Soon:
Flowers In The Dustbin CD
J Church "Live: Gilman Street" LP

Honey Bear Records
www.honeybearrecords.net
Exclussively distributed by Revolver USA

Sound Idea Distribution
PO Box 3204
Brandon, FL 33509-3204
Phone (813) 653-2550 Fax (813) 653-2658
www.soundideadistribution.com
sndidea@ix.netcom.com

ORDERING INFORMATION

Minimum order is $10 or it will be returned.
U.S. cash, check or money order made payable to Bob Suren.
CREDIT CARDS: Call (813) 653-2550, 12-8 PM EST
PAY PAL — CALL or EMAIL before sending payment
PRICES INCLUDE POSTAGE FOR THE U.S. ONLY.
In the US, add $3.85 for PRIORIYTY MAIL if you want it.
Can and Mex surface mail: add $1 per item
Can and Mex airmail: $3 for first item, $1 each additional
World surface mail: $2 for first item, $1 each additional
World airmail: $4 each for first 2 items, $1 each additional
Please list alternatives or you may get a credit slip.
CATALOGS: Send $1 US, $2 world.

Bags "Survive" 7" $5 (official reissue on Artifix Records)
A.O.S./Crossing Chaos 7" $3.50
Capital Death "Carbon" 7" $3.50
Chronicle A.D. "S/T" 7" $3.50
Cop On Fire "S/T" LP $8.50
Crime Desire "We Hate All Life" LP $8.50
Destrux "Enter The Thrash Kick" 7" $3.50
Detonators "Balls To You" CD $8.50 (Great DOA style punk)
Detonators "Live In Hope" 7" $3.50 (Awesome, as expected)
Detonators "Sonic Manifesto" 7" $3.50 (Totally rad, dude)
Disclose/Besthoven 7" $5 (Japan/Brazil)
Eskorbuto "Sin Fronteras Ni Gobiernos" CD $12 (Spain)
Holy Mountain "Bloostains" LP $8.50
I Object/Forever Youth 7" $3.50
Kent Brockman/Bizarre X 7" $5
Kohu 63 "Korkeapaineistettu Hullujenhuone" CD $12
Machetazo/Abscess 7" $5
Never Enough "Our Will Is done" 7" $3.50
Order of The Vulture 7" $3.50
Riistetyt "Skitsofrenia" LP $12 (Finland, 1983)
Sleeper Cell "S/T" 7" $3.50
Spark/Bail Out 7" $3.50
Terminal Youth/Fruit Salad 7" $3.50
Wretched "Vivi Ogni Momento" CD $13.50 (Italy)
Murder Can Be Fun zine #19 $2
Demob "If It Ain't Punk It Don't Rock" CD $12
Disprezzo "Nel Mio Mondo" CD $12 (Italy)
Gate Crashers "Are A Bunch Of..." LP $8.50
Violent Minds "Riot" 7" $3.50
Bathtub Shitter "Angels Save Us" 7" $5
Let's Grow "Neverending Story" 7" $3.50 (Serbia)
Bristle "30 Blasts From The Past" CD $10
Free Verse "Generator" CD $10
Misery/Path Of Destruction CD $10
Star Strangled Bastards "Red, White and Dead" CD $10
Toxic Narcotic "Shoot People Not Dope" 7" $3.50
Dirt Shit "Rattenloch" 7" $5
Worst "The Worst Of The Worst" CD $12 (1980s NJ HC)
W.A.V.E.S. /Hellbound" CD $8.50 (Japan)
D.R.I. "Dirty Rotten CD" CD $12
D.R.I. "Dealing with It" CD $12
Faction "Collection Vol 1: 1982-85" CD $12
MDC "Now More Than Ever: 1980-2000" CD $12
State Of Fear "Discography" CD $10
Witch Hunt "EPs and Crucial Chaos Radio Show" CD $10
Witch Hunt "As Priorities Decay" LP $8.50 or CD $10
Doom "Police Bastard" 7" $3.50
Profane Existence #46 book $5 (100 pages of crust news)
High and the Mighty/Antidote "The A7 And Beyond" CD $12
Career Suicide "Anthology Of Releases 2001-2003" CD $12
Holokaust/Against Empire 7" $3.50
Words That Burn "Profits Of The Christ" 7" $3.50
Words That Burn "Spawning Ground" LP $8.50 or CD $8.50
Catholic Discipline "Underground Babylon" CD $12
Disrespect "Justice In A Bag" 7" $3.50
Endless Nightmare 7" $3.50 (ex-Otophobia dudes, dude)
Extinction Of Mankind "The Nightmare Seconds" LP $8.50
Filthpact/Afterbirth 7" $5 (Scotland)
FKS/He Who Corrputs 7" $3.50
Head Hits Concrete "Thy Kingdom Come Undone" CD $10
Race Against Time "Depths Of The Antbed" 7" $3 (Texas)
Pissed Jeans "Throbbing" 7" $3.50
V/A "Hardcore Ljubljana 1984-2004" CD $8.50 (UBR +10)
Poison Idea "Kings Of Punk" LP $12

NOW IN OUR 12th YEAR OF BIZ.
Big thanks to all of our supporters!
And be sure to visit the Sound Idea Store
113-H East Brandon Blvd in beautiful Brandon
Open 7 days — noon til 8 PM
USE THE PO BOX FOR ORDERING!
STORES: ASK FOR WHOLESALE RATES!
BUY MRR DIRECT FROM SOUND IDEA!
BURRITO RECORDS are manufactured and distributed by Sound Idea. Get in touch for trades!

Busy Beaver Buttons SINCE 1995!

★ **1 inch**
100 for $25
500 for $100
★ **1.25 inch**
100 for $30
500 for $125
★ **1.5 inch**
50 for $20
100 for $35
500 for $150
★ **2.25 inch**
50 for $30
100 for $45
500 for $180

CUSTOM BUTTONS
It's Easy! Just Send:
1. your art
2. payment (check, MO, or cash)
3. your address and phone number

Prices for black ink. Full color, extra. ***Contact us.***
Postage included. (ground 1st class)

www.busybeaver.net
buttongal@busybeaver.net
773.645.3359
P.O. Box 87676
Chicago, IL 60680

CATTLE DECAPITATION
"Humanure" 2X12" Gatefold
LACK OF INTEREST 12"
20 new trax/original line-up out 02-12-05 mailorder color wax
Parasitic 7" out 03-05
(EX-THE LOCUST CATTLE DECAPITION) limited white wax
PHOBIA "GET UP AND KILL" CD/12"
11 new studio trax & 6live mailorder=color wax
Haymaker/Fucked Up 7"
5 trax by each band 591 press on grey
REPROACH 'It Is What It Is 7' out 03-05
9 trax of hardcore compared to Lack of Interest/INfEST
CRIPPLE BASTARDS
DESPERATELY INSENSITIVE 12" GATEFOLD/POSTER
CATTLE DECAPITATION
"TO SERVE MAN" 12" GREEN WAX
PHOBIA 'GRIND YOUR FUCKING HEAD IN'
12" 500 press on white wax
STRUCTURE OF LIES/MISERY INDEX CD/12"
BURN YOUR BRIDGES 12"/CD
MEMBER OF SPAZZ &LACK OF INTEREST 23 TRAX
pignation "devestating life scheme" cdep/7"
INFEST "NO MAN'S SLAVE" 12"
19 SONGS RECORDED 1995
PHOBIA "SERENITY THROUGH PAIN
12" GATEFOLD/POSTER
HIRAX "BARRAGE OF NOISE"
10"/CD IN THE VEIN OF HIRAX
HIRAX "BLASTED IN BANGKOK" 10"/CD
INFEST "LIVE KXLU" 12"

DEEP SIX RECORDS
P.O. BOX 6911
BURBANK CA.
91510 U.S.A.
WWW.DEEPSIXRECORDS.COM
7" $4/$6 10"/12"/CD $8/$10 cdep $4/$6
next:INFEST "MANKIND" 10",Phobia MEANS OF EXISTENCE pic disc
NFEST CD, UNREALITY 12", NEANDERTHAL CD

REATARDS
Bed Room DISASTERS
REATARDS
Bed Room DISASTERS
I LOVED YOU BETTER WHEN YOU WERE A CORPSE
SNITCHES GET STITCHES
Saint Bushmills Choir
Really Red
TEACHING YOU THE FEAR
MouseRocket
empty RECORDS U.S.

REATARDS
Bed Room Disasters

Snitches get Stitches

St Bushmills Choir

Really Red

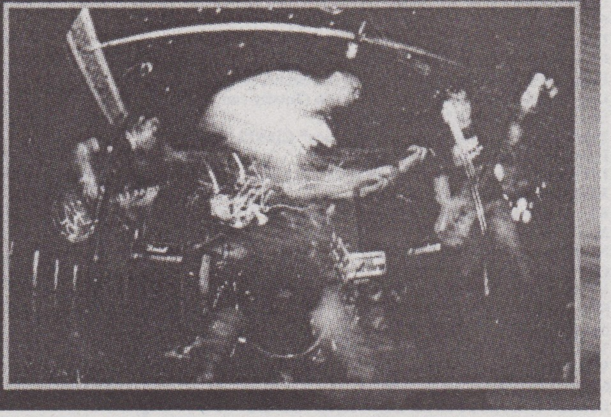
MouseRocket

PO Box 12301
Portland OR 97212

www.emptyRecords.com

SMOKE OR FIRE

above the city

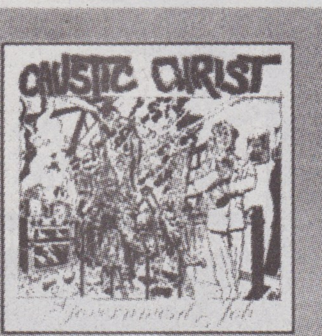


"...their sound mates Hot Water Music's driving rhythms and Alkaline Trio's melancholy melodicism and, of course, a healthy dose of hardcore aggression."
- Alternative Press

CD & LP IN STORES 03/22/05

FAT

www.fatwreck.com • www.smokeorfire.com



Caustic Christ "Government Job" 7"

Wolfbrigade
A D-beat Odyssey

Wolfbrigade "D-Beat Odyssey" 12"EP

Vitamin X "Bad Trip" LP/CD

Victims "Victims ... In Blood" LP/CD

7" RECORDS:

CAUSTIC CHRIST Government Job
DESTROY Burn This Racist System Down
CIVIL DISOBEDIENCE In a Few Hours...
DAMAGE DEPOSIT Do Damage
DAMAGE DEPOSIT Straight to the Bottom
AUS ROTTEN Fuck Nazi Sympathy
ANY LAST WORDS S/T ep
AMDI PETERSENS ARME Blod Ser-Mere...
BRISTLE System
CODE 13 Doomed Society
CODE 13 A Part of America Died Today
CODE 13 They Made a Wasteland...
MASSKONTROL Warpath
H 100s Texas Death Match
MURDERERS S/T
NOTA/BROTHER INFERIOR Split
KAAOS Nukke
CLUSTER BOMB UNIT Dirty...Weapons
NINE SHOCKS TERROR Mobile Terror
DS 13/CODE 13 13 Song Split
DS 13 Aborted Teen Generation
TEAR IT UP S/T
CAUSTIC CHRIST S/T
TAMPERE SS Kuolett & Kuopatta
TAMPERE SS SS Sotaa
PROTESTI S/T
RISTETYT Tervetuloa Kuolema
VITAMIN X People That Bleed
ASSEMBLY OF GOD Submission
SPAZM 151 Power Songs
SPITTING TEETH Don't Believe the Hype
PATH OF DESTRUCTION 1 AM
UNITED SUPER VILLAINS Escapist

LPs, 12"s, CDs:

SKITSYSTEM Allt E Skit LP
CAUSTIC CHRIST Can't Relate LP/CD
CODE 13 Discography CD
DS 13 Killed by the Kids LP/CD
HOLDING ON Just Another Day LP/CD
KAAOS Ristiinnaulittu Kaaos LP
MISERY The Early Years CD
NINE SHOCKS TERROR Zen... LP/CD
RESTARTS System Error LP/CD
TEAR IT UP Taking you Down With Me 12"/CD
WOLFBRIGADE Progression... LP/CD
VITAMIN X Down the Drain LP/CD
DESTROY Discography CD
V/A NO HOLD BACK ALL ATTACK
Twin City Punk/HC compilation
Triple LP/Double CD
FROM ASHES RISE/VICTIMS LP/CD
POISON IDEA Feel the Darkness LP*
V/A HANGOVER HEARTATTACK
Tribute to Poison Idea LP/CD*
distributed by Havoc but not a Havoc release

To read complete descriptions, listen to mp3s, view our t-shirt selection, or to order online, visit www.havocrex.com.
TO ORDER: send cash or money orders payable to Havoc Records (no checks!) Orders are sent via media mail in the US. Epect 2-3 weeks for delivery. Overseas will take longer (especially surface)

POSTPAID PRICES:
7"RECORDS: $4 USA, $5 air Can/Mex, $6 air world. **LPs:** $9 USA, $13 air Can/Mex, $13 surface world, $17 air world. **CDs:** $9 USA, $12 air world. **BULLET BELTS** are available in the US. You will need approx. 2 links for each inch of hip measurement. Brass: $0.30 Chrome: $0.60

HAVOC

P.O. Box 8585 Minneapolis, MN 55408 | WWW.HAVOCREX.COM

R
more to pride
THIS IS LIFE

more to pride

THIS IS LIFE

THIS IS LIFE - 10 song CD / 6 song 7"
in stores everywhere March 29th, 2005

Forged in the grit and grime of Los Angeles County, MORE TO PRIDE brings to you a tale of anger, frustration,and everyday struggle. Fast, intense, REAL hardcore for fans of Carry On, Internal Affairs, and Floorpunch.

also available from RIVALRY

PHYSICAL CHALLENGE i quit
VERSE rebuild
THE PHYSICAL CHALLENGE
i quit
VERSE
REBUILD

RIVALRY RECORDS

WWW.RIVALRYRECORDS.COM | PO BOX 5242 CONCORD, CA 94524 | DISTRIBUTED BY REVELATION DISTRIBUTION

New From

DOCTOR STRANGE RECORDS

BROKEN BONES

time for anger, not justice

All New Material
From U.K.'s
Punk Rock Legends

ON TOUR!

4/15 San Diego,CA -Venue TBD
4/16 The Showcase -Corona,CA
4/17 The Pound SF -San Francisco,CA
4/18 Meow Meows -Portland,OR
4/19 Studio Seven -Seattle,WA
4/20 Hell's Kitchen -Tacoma,WA
4/21 The Venue -Boise,ID
4/22 LO FI Cafe -Salt Lake City,UT
4/23 Blue Bird -Denver,CO
4/24 Launch Pad -Albuquerque,NM
4/25 Surges -El Paso,TX
4/26 Phoenix,AZ -Venue TBD
4/27 The Road House -Las Vegas,NV
4/28 LA/Santa Ana,CA -Key Club/Galaxy

OUT NOW!

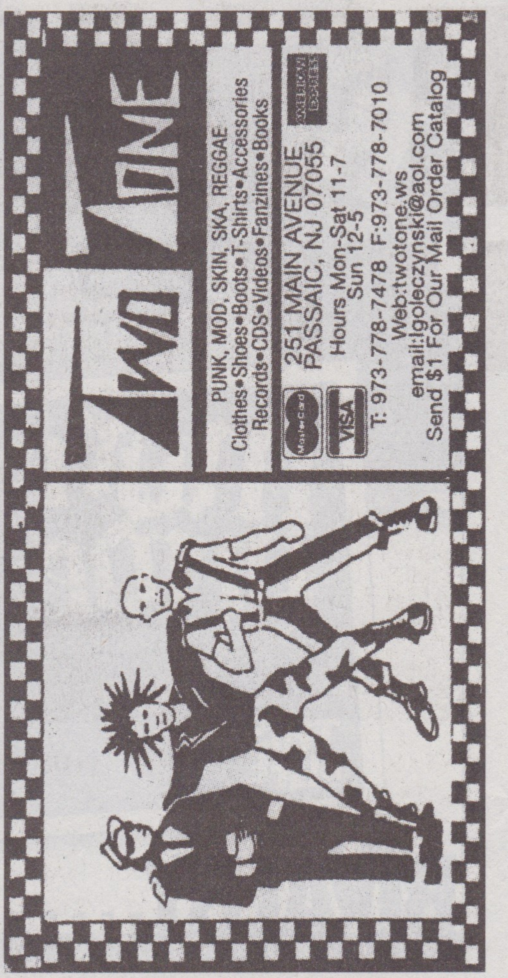
First 2,000 cd's are limited and include
re-recorded "Decapitated" and "F.O.A.D."
limited vinyl version avaiable mailorder

Free Downloads at
www.drstrange.com
P.O.Box 1058, Alta Loma, Ca. 91701

HANGAR 19 PUNK, HARDCORE, METAL, CRUST
SHIRTS, PATCHES
PINS, & DISTRO

DESOLATION
2004
7TH SIDE

SWEATSHIRTS,
BACKPATCHES
LONGSLEEVES,
& WOMENS FITTED SHIRTS
WHOLESALE & TRADE
DIY PUNK
UPDATED WEEKLY
WWW.PUNKSTUFF.COM
2200 ADELINE ST. #331
OAKLAND, CA 94607



TWO TONE

PUNK, MOD, SKIN, SKA, REGGAE
Clothes•Shoes•Boots•T-Shirts•Accessories
Records•CDS•Videos•Fanzines•Books

251 MAIN AVENUE
PASSAIC, NJ 07055
Hours Mon-Sat 11-7
Sun 12-5
T: 973-778-7478 F:973-778-7010
Web:twotone.ws
email:lgoleczynski@aol.com
Send $1 For Our Mail Order Catalog

The HARDEST and HEAVIEST
Records on EARTH!!
BLACK DEVIL RECORDS
MAIL - ORDER
COMING SOON:
"LOUDER THAN HELL"
CD/7" compilation
FEATURING: HIRAX,
The Accused,
Toxic Narcotic,
Municipal Waste,
Voetsek

HIRAX

UPCOMING
HIRAX CONCERT DATES:

All shows ALL AGES
Saturday, April 9th
PHOENIX, ARIZONA
Saturday, April 30th
TIJUANA, MEXICO
Saturday, May 28th
CORPUS CHRISTI, TEXAS

CD / Vinyl
T - Shirts
DVD
Accessories

Patches
Stickers
Buttons
Posters

Every order comes with extra surprises and goodies! Send $1 for mail - order catalogue to:
www.BlackDevilRecords.com • PO Box 1474 • Cypress, CA 90630 • USA

CLASSIFIEDS

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. Really, it's true.

PUNK VIDEOS – UK/Euro/US system. Trade/sale. Thousands of shows/promos/TV clips. 1975-2004 – punk rock in all its myriad guises! SAE (UK), 2 IRCs (overseas) or decent trades list: Dave, 50a, Great King St., Edinburgh, Scotland. Email: gingoblin@easynet.co.uk

STAY ALL OVER THE WORLD FOR FREE. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. You don't have to be in a band! If you like people more than hotels, find out about THE WORLD FOR FREE. $20 a year membership. For information write to: THE WORLD FOR FREE, PO Box 137-M, Prince Street Station, New York NY 10012, USA. Email: info@worldforfree.com or via the web: http://worldforfree.com

FREE CD FROM THE MASTER of DIY, Skidd Freeman. Get your free 12 song CD of Skidd Freeman's classic release, "Pain on Parade". Simply send your mailing address to: Skidd Freeman, POB 4281, East Lansing, MI 48826 or email: skiddfreeman@webtv.net. "Feeling bad never sounded so good" – Jim Santo, Demo Universe.

TOO NORTH RECORDS mail order since 1984. Go to our site at www.toonorthrecords.com for new and used Rock N Roll, Metal, Punk, Oi!, Goth, Ska, Mod...vinyl & CD. We also wholesale various vinyl, email for list.

ONION FLAVORED RECORDS! Still available: SEXY "Por Vida" LP, ONION FLAVORED RINGS "Used To It" CD, HORRIBLE ODDS 12", MODERN MACHINES "Twap!" LP CHASED & SMASHED 12". $6 ea. ppd. US, $8 ppd. worldwide (seriously!) Cash, check, MO to Paul Curran, PO Box 190054, SF CA 94119. www.onionflavoredrings.com records@onionflavoredrings.com

PUNK/HARDCORE/GRIND BANDS: looking for a place to record that understands your sound? Check out the JAM ROOM recording studio in Columbia, SC. This world famous studio has produced recordings for THE QUEERS, ANTISCHISM, INITIAL STATE, ASSFACTOR 4, IN/HUMANITY, DAMAD, KYLESA, GUYANA PUNCH LINE, FROM SAFETY TO WHERE, STRETCH ARMSTRONG, DEATHREAT, DROP DEAD, and LOS CRUDOS. 24-track analog, ADAT, or 32-track digital recording services as well as mastering and Pro Tools editing. For more info: www.jamroomstudio.com or 803-787-1144. Ask about the punk demo special.

PENIS RINGS: Non-piercing sterling silver penis rings for casual wear. Choose from one of our 5 great classic, modern or exotic styles. Free shipping and confidential package.

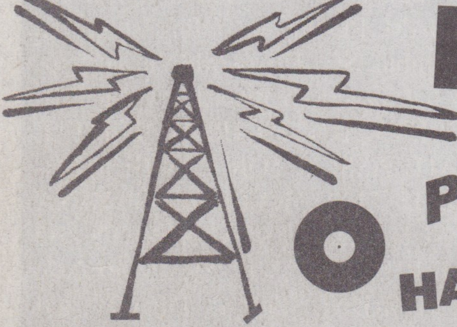
SLC's **MASSACRE GUYS** c. 1984

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA
94146-0760

PRESORTED STANDARD
US POSTAGE PAID
SAN FRANCISCO, CA
PERMIT No. 728

MAXIMUMROCKNROLL RADIO

IS ON THE AIR!



Punk rock GARAGE HArdcore And more!

For 27+ years **MRR Radio** has has brought you the greatest punk rock from **all over** the **world**. Hear the **records** you see reviewed in MRR magazine, plus **classic** vinyl, demos, unreleased and live stuff, as well as **guest DJs**, **band** interviews and random **nonsense**. Listen at **www.maximumrocknroll.com/radio** and on these fine **radio stations!**

If you're interested in carrying MRR Radio on your station or radio show, please get in touch with us at radio@maximumrocknroll.com

KZUM-FM 89.3
Lincoln, Nebraska
Sunday night at midnight
Airing MRR Radio in Lincoln for over 20 years!

WHRW 90.5 FM
The Harpur Radio Workshop
Binghamton, NY
Wednesday at 9 pm
Also supporting MRR Radio for over 20 years!

Western Addition Radio 93.7FM
San Francisco, CA
Monday at 8 pm

Pirate Cat Radio 87.9 FM
San Francisco, CA
Friday at 5 & 6 pm

Free Radio Santa Cruz 96.3 FM & 101.1 FM
Santa Cruz, CA
Thursday at 4 pm

KCPR Cal Poly Radio 91.3FM
San Luis Obispo, CA
Monday at 7 am

WBGU 88.1 FM
Bowling Green, Ohio
Wednesday, like 2 or 3 pm

Brooklyn Information Outreach Network 88.7 FM
East Williamsburg/Bushwick, NYC
First Sunday of each month at 5 pm

WRRG 88.9 FM Triton College Radio
Chicago, IL
Saturday at 3 pm

KSCL 91.3 FM Centenary College Radio
Shreveport, LA
Wednesday 11 pm

Buzz 97.3 FM
Spartanburg, South Carolina
Monday at 10 pm and Fridays at 8pm.

Free Radio Asheville 107.5 FM
Asheville, North Carolina
Wednesday at 10 pm

Radio Bronka
Barcelona, Spain
Martes 14:00-15:00 y
viernes 21:00-22:00
...con introducción en Español
www.sindominio.net/rbronka/

The X on the web
Wednesday at 9 pm Eastern Time
www.thexlive.com

The Atheist Network
Saturday at 9 pm
& Sunday at Noon Eastern Time
www.atheistnetwork.com

And streaming seemingly constantly on
www.realpunx.com